

Frontispiece.]

25. Throne of the Emperor Ch'ien Lung.
Given by George Swift, Esq , J.P.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

CATALOGUE OF
CHINESE LACQUER

BY

EDWARD F. STRANGE

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INTRODUCTORY NOTE

THIS catalogue has been compiled by Lieut.-Colonel E. F. Strange, C.B.E., Keeper of the Department of Woodwork ; and forms a complementary volume to his catalogue of Japanese Lacquer, in two parts, which is issued therewith.

The earlier acquisitions in the Museum collection were described by the late Dr. Stephen W. Bushell, C.M.G., B.Sc., M.D., the author of the very valuable Handbook on Chinese Art, already published for this Museum. Dr. Bushell's authority still holds good for the history and main outlines of the subject, and his translation of an early Chinese work on lacquer, as well as his description of the chief emblems used in Chinese ornament, have been reprinted in the Introduction to the present catalogue. For much technical information regarding the later accessions, we are indebted to Mr. G. Koizumi; while additional light has been thrown on both history and technique by essays by Japanese writers in publications such as the *Kokka*, etc.

Our thanks are due to many donors whose gifts are included in this catalogue; and especially to Mr. George Swift, J.P., to whom we owe the superb "Throne of the Emperor Ch'ien Lung" (No. 25), and to Lady Macdonald for the unique set of Altar Vessels given by her in memory of the late Sir Claude Macdonald, formerly British Minister to China and Ambassador to Japan.

ERIC MACLAGAN.

HISTORICAL NOTE

THE traditional use of lacquer in China goes back to a period even beyond that to which the Chinese themselves assign a definite chronology. In a Chinese treatise* on the art of lacquer, *Hsui-shih-lu*, dating from the Ming period, it is stated that the original use of lacquer was for writing on bamboo slips, the earliest form of books; that the mythical Emperor Shun had food utensils made of black lacquer-ware, and that his successor, Yu, ordered ceremonial articles to be made in black lacquer, lined with red, and with pictorial designs. According to the same document, under the Chou Dynasty (B.C. 1169-255), lacquer was used for carriages and carriage trappings of leather, under official regulations, for bows and arrows, etc.; and that gold and colours were employed. It is also recorded that lacquer-ware was valued on account of its hardness and brilliancy. The Emperor Chêng (B.C. 246-209) used lacquer for the decoration of his castle; and Chao Kao, who murdered the son of the last named, lacquered the skull of his victim and used it as a drinking cup. During the two centuries preceding the Christian Era it is said that lacquer was used for armour, writing materials, musical instruments, and for the decoration of palaces.

Under the Han Dynasty we reach ground firmer than these half-legendary stories, which, so far, are unsupported by any definite evidence. The writer already quoted records that the central gate of the palace of one of the Empresses was lacquered red, and also, incidentally, refers to the poisonous qualities of raw lacquer, though the juice of its leaves has medicinal qualities. It is of more importance to note, however, that in the shell-mounds of Port Arthur, Mr. Ryūzo Torii found, in 1910, remains of pot-covers made of paper, lacquered red, which he definitely attributes to the Han Dynasty (B.C. 206-A.D. 25).

Although Korean lacquer is almost unrepresented at present in the Museum collections, it may be worth while to note here that an office charged with business relating to lacquer is recorded to have been in existence after the three kingdoms of Korea had been united under Sinla (about A.D. 669), and references to the cultivation and use of lacquer occur after that date. Lacquer was employed chiefly for domestic utensils, and its characteristic at a later date was the frequent use of inlaid shell, a process said to have

* Kokka. Commentary by Yūsakai Imaizumi, Part 113, etc.

been introduced from Japan in the 12th century. Incense boxes, decorated with shell, and lacquer combs have recently been found in graves of the Kōryō Period (A.D. 918-1391).

The Chinese authority already quoted relates that T'ang Dynasty (A.D. 618-907) lacquer was considered by the Ming experts as archaic; but the art had become well developed under the Sung Dynasty (A.D. 960-1127).

In the *Ko ku yao lun*, by Tsao Ch'ao, Vol. VIII, published at the outset of the Ming Dynasty, in 1387*, we have the following detailed account of the industry at that period:—

“ 1. *Ancient Rhinoceros Horn Reproductions (Ku Hsi P'i).*”

“ Among the cups and other articles of old carved lacquer fashioned after those of rhinoceros horn, the best are reddish-brown in colour with smooth polished surface, like fine earthenware underneath; the lacquer is lustrous, of strong substance and thin. The variety of a lighter red tint resembling the fruit of the cultivated Shantung jujube (*Zizyphus communis*) is known commonly as 'jujube lacquer.' There are also some in which the carving is deeply cut and in strong relief, but these are classed lower.

“ The old production of Foochow, which is yellow in colour with finely polished surface, and is decorated with designs in rounded relief, is known as 'Foochow lacquer.' It is solid and thin, but rare and difficult to find. The lacquer is mottled with clouds.

“ During the Yuan dynasty (1280-1367) a new manufactory was established at Chia-hsing Fu, in the province of Chekiang, at Hsi-t'ang Yang-hui, which produced a large quantity of lacquer, carved for the most part deeply and in high relief. But the body is generally wanting in solidity, and the yellow ground, especially, easily chips and breaks off.”

“ 2. *Carved Red Lacquer (T'i Hung).*”

“ Cups and other articles of carved red lacquer are not classed as old and new, but distinguished according to the depth of the cinnabar coating, the bright tone of the red, the fine polish and solidity of the lacquer. The heaviest are the best. The sword rings and the perfume receptacles modelled in the shape of flowers and fruit are finely executed. Some pieces of yellow ground are sculptured with landscapes and figure scenes, flowers and trees, flying birds and running animals, cleverly designed and delicately finished, but very easily chipped and damaged. The red lacquer when the cinnabar coat is thin is of inferior value.

“ During the Sung dynasty (960-1279) the utensils intended for the imperial palace were generally made of gold and silver lacquer with plain uncarved surface.

“ Under the Yuan dynasty at Hsi-t'ang Yang-hui, in the prefecture of Chai-hsing, Chang Ch'eng and Yang Mao gained a great reputation for their carved works in red lacquer, but in much of it the cinnabar coating is too thin and does not wear well. In the countries of Japan and Liuchiu, however, they are extremely fond of the productions of these two craftsmen.

“ In the present time at Ta-li Fu, in the province of Yunnan, there are special factories of this lacquer, although much of their production is a spurious imitation. Many of the noble families of Nanking have real specimens in their houses. There is one kind in which the lacquer is entirely cinnabar red; another kind in which black is used in combination with the red. Good specimens are very valuable, but there are many later imitations and great care is required to distinguish them.”

“ 3. *Painted Red Lacquer (Tui Hung).*”

“ The imitations of carved red lacquer are made by working the design in relief with a kind of a putty made of lime and simply lacquering it over with a coat of cinnabar lac; hence the name

*Translated by Dr. S.W. Bushell in “Chinese Art” (V. & A. M. Handbooks), ed. 1921, Vol. I, p. 111.

of *tui hung*. The principal things made are sword rings and perfume cases of floral design, which are worth very little money. It is also called *chao hung*, or 'plastered red,' and is now very common at Ta-li Fu in the province of Yunnan."

"4. *Lacquer with Gold Reliefs (Ch'iang Chin).*"

"The cups and other ware painted with gold designs in relief are strongly lacquered and artistically decorated in choice specimens of the craft. In the beginning of the Yuan dynasty (1280) an artist named P'êng Chün-pao, who lived at Hsi-t'ang, became celebrated for his paintings in gold on lacquer, and his landscapes and figure scenes, pavilions and temples, flower sprays and trees, animals and birds, were all alike cleverly designed and finely finished. At Ning-kuo Fu, in the adjoining province of Kiangnan, the lacquerers of the present day decorate the lacquer with pictures pencilled in gold (*miao chin*); and in the two capitals (Nanking and Peking) also, the workshops turn out a deal of lacquer decorated in the same style."

"5. *Pierced Lacquer (Tsuan Hsi).*"

"Cups and other specimens of pierced lacquer, in which the body is strong and solid, are generally old pieces dating from the Sung dynasty, in which the gold decorations of figure scenes and picturesque views have been pierced through with a drill or a metal borer, so as to complete the designs in open-work."

"6. *Mother-of-Pearl Incrustations (Lo tien).*"

"Lacquer ware inlaid with mother-of-pearl is a special production of the province of Kiangsi, being made at Lu-ling Hsien, in the prefecture Chi-an Fu. The articles specially made here for the imperial palace during the Sung dynasty, and the older productions generally, are all very strongly lacquered. Some of the best are strengthened by the inlay of a network of copper wire. Through the whole period of the Yuan dynasty rich families were accustomed to have lacquer made for them here, which was solidly put on, and the figure decoration was perfectly designed and beautifully finished.

"The modern work of Lu-ling, on the contrary, is plastered with lime and pig's-blood mixed with vegetable oil, and is not strong but very easily damaged. Some use starch obtained from rhizomes of the lotus, which is still weaker and wears off more quickly. The only good work to-day is that made in private houses, which is fairly strong and lasting. Old houses in the several departments of Chi-an Fu often contain beds, chairs, and screens, incrustated with mother-of-pearl figures of beautifully finished execution, which excite universal admiration. Among the things made here at the large houses are round boxes with covers for fruit, hanging plaques with inscriptions, and chairs of Tartar fashion, which are hardly inferior to the old work, because, no doubt, they are of home manufacture."

Dr. Bushell infers from the above that "all the branches of lacquer-work now carried on in China can be traced as far back at least as the Sung Dynasty." His opinion is supported by the account in the book mentioned above, which adds additional detail. For instance, it mentions specifically the use of gold in fine powder, in filings (the Japanese *hirame*), in flakes "like rice-husks" and gold leaf. Silver is also named, as well as inlay of shell and shell-dust, while among the colours are "silver-red" (vermilion), yellow, blue, brown, green, dark green, purple and soot. If this is so, the Chinese had a wider range of colour than the Japanese ever arrived at before the middle of the 19th century. A further reference of great interest is to the practice of the process of lacquer decoration in relief, a method with which, except in the case of carved lacquer, the Chinese have not hitherto

been credited, if, by the term, anything approaching the Japanese *takamakiye* and *hiramakiye* is to be understood. But more probably it relates to such work as is illustrated in Dr. A. A. Breuer's paper in the Transactions of the Japan Society.* A small box (No. 34) in the Museum would appear to be related to this class.

The Chinese were certainly acquainted with the processes called by the Japanese *guri* (lacquer in scrolls of layers of various colours, cut through on a V-shaped section to show the edges of the layers) and *chinkinbori* (engraved lacquer, the lines heightened with gold), of which Nos. 59 and 110 respectively are early and interesting examples. But we have not met with any examples of the varied processes mentioned above which can be placed earlier than the Ming Dynasty—and late in that. The treasures preserved in the Shō-so-in, at Nara, are now generally admitted to be largely Chinese in origin or influence, and admirably reproduced in the Japanese publication, "Japanese Temples and their Treasures"†; and these seem to be almost all we have to go by. The existence of this fine and authentic work affords, however, very definite evidence as to the stage reached by the art, both in Japan and China, at all events by the 8th century A.D.

In the case of decoration with inlaid shell, the Chinese undoubtedly developed the process at a very early date—in all probability long before the Japanese—though this was one of their oldest methods and one brought very quickly to perfection. The Museum contains good examples of the Ming period, placed in date from the 16th century onwards.

The great achievement of the Chinese was undoubtedly carved lacquer (*tiao ch'i*), which is widely known and has always been greatly prized. As we have already seen, it dates with certainty at least as far back as the Sung and Yuan Dynasties. Its technique became more perfect during the Ming Dynasty, to which several examples in the Museum are attributed; and this special branch of the art received a great impetus with the establishment of an Imperial lacquer factory within the Palace, at Peking, by the Emperor K'ang Hsi, in 1680. Under Ch'ien Lung (A.D. 1736-1795), this factory was continuously employed on making all kinds of objects for the Palace. Dr. Bushell mentions "large screens, with 12 folds, 8 feet high; spacious couches or divans fitted with small tables; larger tables and chairs of formal outline for the reception hall; in addition to an infinite variety of smaller objects, useful and ornamental." It is to this period that most carved lacquer met with in Europe is to be referred; and the Museum collection is rich in it. Such examples as the magnificent Throne (No. 25) and the pair of Vases from the Summer Palace (Nos. 29, 30) certainly represent the

* Vol. XII, plate VIII.

† A copy in the Museum Library.

products of the Imperial factory. The art decayed rapidly after the death of the Emperor Ch'ien Lung; and the productions of the 19th century are comparatively poor in quality.

Painted lacquer ware (*hua ch'i*) was made at Canton as early as the 14th century. The modern kind is chiefly of gold and silver on black, thin and flat in comparison with Japanese productions in similar materials, and with neither relief nor inlay. Europe was flooded during the 18th and early 19th century with screens, boxes and other articles of this ware, imported by the tea merchants, and showing neither invention nor high artistic talent. Another class of painted lacquer, that of Foochow, is at its best of far finer quality. The colours are good and varied, and worked to a remarkably smooth surface, often applied to bold and effective carving, and heightened with finely powdered gold, which gives a very pleasing effect. No. 84, in the Museum, may be indicated as a fair example, but the collection needs strengthening in this respect.

In conclusion, a note may be added on the subject of Chinese trade in lacquer with foreign countries. In *Chao yu kua* (translated by Dr. Hirth), it is stated that in A.D. 1220 lacquer wares were exported from China to Bruni in Borneo, Cochin China, Java, Sumatra, Malabar, Zanzibar, Persia, Japan, Mecca, Ceylon, India, etc., the chief market being Ch'üan-chou-fu, in Fukien. The activities of the Jesuit missionaries largely promoted trade, in this respect, in the 16th and 17th centuries; and Chinese lacquer is described with considerable accuracy by Father Martino-Martini in his *Atlas Chinois*, published at Amsterdam in 1655.* From the beginning of the 17th century, Chinese lacquered cabinets and other articles were imported continuously into Europe, the trade reaching its height during the "Chinomania" epoch of the late 17th and early 18th century, when lacquered panels were brought in large quantities for the French and English cabinet-makers, and objects even sent out, both to China and Japan, to be decorated. The European imitations of Chinese and Japanese lacquer, which have had and still have so large a vogue, are outside the scope of this note; but one may, perhaps, express a mild surprise that imitative work so far inferior to its original should command so great admiration.

* Quoted by Father Bonanni in "Traité de la Composition de Vernis," 1723..

TECHNIQUE

THE description of the technical processes of Japanese lacquer, published in Part I of this Catalogue, may be taken as generally applicable to the Chinese industry, so far as the latter used similar methods. This applies to the origin and method of extracting and preparing the sap of the lacquer tree for use, and the preparatory processes undertaken before the decorative artist comes on the scene. It may, however, here be noted that Chinese lacquer has been said to be often inferior in its essential qualities to the average of the Japanese substance. In the most recent analysis published,* Professor K. Mijama gives the average of *urushiol*, the essential constituent, as being only 55.84 for Chinese, as compared with from 64.00 to 77.6 for different varieties of Japanese lacquer. The Ming book quoted above (p. 2) states that, at that time, the Chinese mixed glue, made from ox skins, deer's horn or fish, with their lacquer; and Father Bonanni, that the Chinese do not cultivate the lacquer tree in the Japanese manner, but tap it at any age, even when it is "grand comme les pins et les sapins d'Europe." He also says that the Chinese adulterate lacquer for foreign use, "y mêlant d'autres huiles"; and I am informed that a large quantity of low-grade lacquer has for some time been imported from China into Japan and accounts for much of the recent degradation of quality in the wares of the latter country. At the same time, it must be said that there is no apparent reason why lacquer of the best quality should not have, as it probably has been produced in China, for instance in regard to the finest red wares. But with this exception, and perhaps that of the shell inlay group, our experience supports the view that the Chinese do not appear to have carried their methods as far as the Japanese.

The Chinese used silk, linen, or paper for overlaying the wooden basis of lacquered objects, as well as hempen cloth. The former material, so far as we know, has not been used by the Japanese. It is characteristic of, but probably not confined to, Foo-chow lacquer.

The hardening process is similar to that of the Japanese; but a curious practice is mentioned by the Ming writer, of making use of a "cave" in the ground for this purpose, and always placing the objects therein at night, possibly to secure the appropriate temperature and humidity.

* "Japanese Art and Handicraft," by H. L. Joly and K. Tomita (Red Cross Loan Exhibition, 1916), p. 50.

With regard to the carved lacquer, it is stated by the same authority that the cutting should be V-shaped in section and carefully regulated according to the thickness of the coat of lacquer. The knives used, which are of various patterns according to the nature of the work required, must be very sharp, but kept well in hand and not allowed to slip or penetrate too deeply. Clean, direct cuts should be made and care be taken not to cut away too much lacquer, which would give the work a "lean" appearance. The carving must be done before the lacquer becomes so dry as to be brittle; but it must be remembered that this implies a far longer period than that taken in the actual process of applying the lacquer; and not that the carving takes place while it is in any sense soft or, as some writers have said, "warm," and evidently presuming on a false assumption derived from the term "sealing-wax" lacquer, which has occasionally been used. An admixture of too much colouring matter has the effect of making the lacquer brittle and difficult to work.

The imitations of carved lacquer made with composition have already been referred to (page 3). To these must be added those consisting of carved wood, heavily lacquered: the original source of the Japanese *Kamakura-bori*. In examples of considerable age, where the lacquer or lacquer composition has thoroughly hardened, these imitations are by no means easy to detect; but the great weight of real lacquer will sometimes afford a clue in cases where the work is in other respects so good as to satisfy the eye.

The Chinese also made use of the kind of carved lacquer called by the Japanese, *Guri*, in which thin layers of superimposed lacquer of various colours, chiefly red and black, are deeply cut into scroll or diaper patterns so as to show the edges of the various layers in section.

In the very attractive ware to which the French have given the name *laque burgautée* (from a shell called *burgau*), the shells used appear to be much the same as those employed by the Japanese.

Attention should also be given to the rich results obtained by the Chinese by means of incrustations of jade and other hard stones, coral, shell, etc., often enriched with engraving.

SUBJECTS OF DECORATION

CHINESE lacquerers had a far less range of subject than their Japanese fellows. They certainly used flowers and foliage to a considerable extent; but the patterns derived therefrom are few and highly conventionalised—the plants were chiefly the peony, lotus, prunus or plum blossom, peach, and sometimes the rose; the favourite trees being the pine and bamboo. In carved lacquer, diaper patterns are found in a very large proportion of cases, the diaper being, as a rule, geometrical in character and often formed of the *svastika*, combinations or parts of that symbol. Indeed, Chinese ornament is so essentially symbolical that it seems worth while to reprint here Dr. Bushell's description and illustrations of the emblems most frequently occurring (as published in the Museum Handbook on Chinese Art, Vol. II).

SYMBOLS AND OTHER PICTORIAL MARKS.

The Chinese have a special fancy for devices, and use them in conventional groups for the decoration of porcelain as well as singly, as marks. They may be conveniently arranged in five subdivisions:—

- (a) *Symbols of ancient Chinese lore.*—The eight trigrams of divination (*pa kua*) and the dualistic *yin-yang* symbol. The eight musical instruments (*pa yin*). The twelve ornaments (*shih-êrh chang*) embroidered on sacrificial robes.
- (b) *Buddhist Symbols.*—The eight emblems of happy augury (*pa chi hsiang*). The seven paraphernalia (*ch'i pao*) of a chakravartî, or universal sovereign.
- (c) *Taoist Symbols.*—The eight attributes (*pa an hsien*) of the immortal genii, viz., the *fan* with which Chung-li Ch'üan revives the souls of the dead: the *sword* of supernatural power wielded by Lü Tung-pin: the magic *pilgrim's-gourd* of Li-T'ieh-kuai: the *castanets* of Ts'ao Kuo-ch'iu: the *basket of flowers* carried by Lan Ts'ai-ho: the *bamboo tube and rods* of Chang Kuo: the *flute* of Han Hsiang Tzŭ: the *lotus-flower* of Ho Hsien Ku. A multitude of emblems of longevity, the *summum bonum* of the Taoist, such as the deer, tortoise and stork; the hare, pounding the *elixir vitæ* in the moon: the pine, bamboo, and prunus: the peach as the "fruit of life," and the sacred magic fungus (*Polyporus lucidus*), etc.

(d) *The hundred antiques (po ku)*, including the eight precious object (*pa pao*), and the four fine arts, music, chess, calligraphy, and painting (*ch'in ch'i shu hua*).

(e) *Devices intended to be read in "Rebus" fashion (see below)*. Two of the sets of eight which have just been referred to follow in due order.

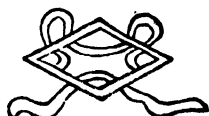
PA PAO.—The Eight Precious Things.



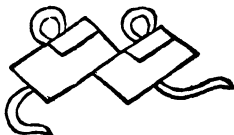
CHU. A Jewel.



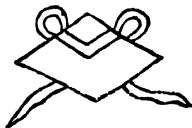
CH'IEH. A "Cash."



FANG-SHENG:
A Lozenge, symbol of victory:



SHU. A Pair of Books.



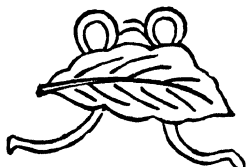
HUA. A Painting:



CH'ING:
A Hanging Musical Stone of Jade.

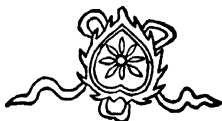


CHÜEH.
A Pair of Rhinoceros-horn Cups.



AI-YEH.
An Artemisia Leaf.

PA CHI-HSIANG.—The Eight Buddhist Emblems of Happy Augury.



LUH. Wheel, enveloped in flames



LO. A Conch Shell.



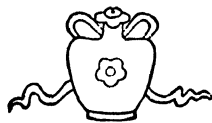
SAN. State Umbrella.



KAI. Canopy.



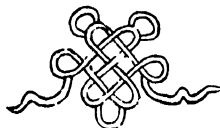
HUA. Lotus Flower.



P'ING. Vase.

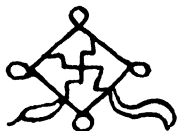


YU. A Pair of Fish.



CHANG.
"Entrails. An Endless Knot."

OTHER EMBLEMS.



The SVASTIKA Symbol inclosed in
a lozenge, with fillets.



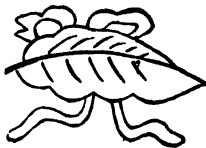
TING.
Four-legged Incense Burner



FU.
One of the 12 ancient embroidery
ornaments.



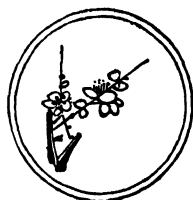
LIEN HUA. "Lotus Blossom."



CHIAO YEH.
A "palm leaf" with fillets.



LING CHIH. The "sacred fungus."



MEI HUA.
A sprig of prunus within a double
ring.



T'u.
The "hare" of mythology.

Examples of the REBUS.



FU SHOU SHUANG CH'UAN.
A bat and two peaches. A "rebus" reading
"Happiness and longevity, both complete!"



PI TING JU I.
A brush-pencil, a cake of ink, and a jade sceptre.
A "rebus" reading "May it be fixed as you
wish!"

Landscape scenes often occur, generally in compartments surrounded with symbols, foliated or diaper ornament. They include the conventional representations of the Chinese Sages and other personages, with their attributes and attendants, the Taoist Paradise, or garden scenes, often with children at their games, pavilions, trees, etc. Ch'ien Lung had several large panels made representing his victories in Eastern Turkestan in 1766, and in Formosa in 1786-7. The latter are 3 ft. 5½ in. wide by 2 ft. 5½ in. high, and are carved in five colours, cinnabar, light green, gamboge, dark green, and dark blue. On the sky is a laudatory inscription in gilt metal characters. It is a matter for regret that the Museum has not been able to secure an example of this series.

ARRANGEMENT OF THE CATALOGUE

This catalogue has been arranged on the basis of the various processes employed, the objects falling in each category being grouped in alphabetical order; and, within that classification, placed in the order of the periods to which they are attributed. As the total number of objects is not large, no further subdivision seems necessary.

LIST OF DONORS.

HER MAJESTY QUEEN MARY.

ALEXANDER, the Misses.

ANDERSON, Mrs. Grace S.

ASHTON, A. L. B.

BOONE, Thomas.

BRYAN BEQUEST (a fund bequeathed by the late F. R. Bryan).

DENT, Miss E. B.

GREEN, Frank.

HOLME, Charles (Members of the family of the late).

JARROTT, Mrs. Charles.

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PFUNGST, R. A.

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SALTING, the late George.

SPINK, C. F.

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TOMKINSON MEMORIAL FUND. (A fund supplied by friends of the late Michael Tomkinson, J.P., as a memorial of his interest in Japanese Art.)

WATTERS, Thomas.

CATALOGUE

CARVED LACQUER (Red).

1. BOWLS and covers, circular, a pair. With conventional peony blossoms and foliage on diaper ground. In the centre, a Chinese monogram. In carved red lacquer. Interior, gold lacquer.

17th century (late).

7 $\frac{1}{4}$ in. by 18 in. diam.

Given by Miss E. B. Dent.

327, 327A—1907

Plate I.

2. BOWLS, a pair (for ceremonial use). With intermingled prunus trees in blossom, peonies, bamboo and rocks and four crows, in high relief on diapered ground with borders of arabesque ornament above and below ; the foot of each has a band of fret pattern. In deeply carved red lacquer, lined with gilt brass and gilt brass mounts on feet. On five-footed stands of carved hard wood with conventional patterns in openwork.

18th century (middle).

2 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in. diam.

Inscribed with the six-character seal of the Ch'ien Lung Period.

Purchased from a fund bequeathed by the late F. R. Bryan.

W. 24, 24A—1923.

Plate II.

3. BOX, in three tiers, one with a tray. On the cover, a pavilion, in the upper storey of which are ladies playing musical instruments ; in the courtyard, a lady on a swing and two others receiving a guest who is approaching, conducted by an old man and with boy attendant. On the sides, a river scene, with castle, bridges, islands, etc. In carved red lacquer. Interior, tray and base, black.

16th century (late).

6 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in. by 6 in.

Given by Frank Green, Esq.

W. 18—1917.

Plate III.

4. BOX and cover, circular. On one side, two Sages under pine tree ; on the other, plum blossom. In carved red lacquer. Interior, black.

17th century (middle).

H. 2., diam. 2 $\frac{3}{4}$ in.

Sage Memorial Gift.

W. 330—1921.

5. BOX and cover, peach-shaped. With sprays of peach tree and bats on diaper ground, encrusted with a branch of a peach tree in carved wood; leaves, flower, fruits and bats: in jade of various colours, lapis lazuli and various hard stones. In carved red lacquer. Interior, gold lacquer with cloud pattern, bats, fishes and various emblems in low relief. On black wood stand.

18th century (early).

129—1883.

7 in. by 15 in. by 14½ in.

Plate IV.

6. BOX for sweetmeats, in shape of a bat. The cover, with conventional ornaments, bats, cloud-forms, diapers, etc; in the centre, a pendant with characters signifying Good Fortune. The sides, with key pattern and diapers. In carved red lacquer. Interior and base, black.

18th century (early).

1147—1875.

2½ in. by 9¾ in. by 4½ in.

Plate V.

7. BOX for sweetmeats, five-lobed. Branches of a shrub with large fruit and foliage, on diaper ground; base carved with diaper and fret pattern. In carved red lacquer. Interior, black.

18th century (middle).

1¾ in. by 3¼ in. by 3¼ in.

1149—1875.

8. BOX, circular. With boys playing various games; on the cover, a boy with a lion mask dancing to the music of an orchestra, others with hobby-horses, etc., in the garden of a pavilion, on diaper ground. In carved red lacquer. Interior and base, black.

18th century (middle).

2¾ in. by 6 in. diam.

W. 97—1911.

9. BOX, circular. With boys playing various games; on the cover, three boys dancing to an orchestra in the garden of a pavilion, on diaper ground. In carved red lacquer. Interior and base, black.

18th century (middle).

2¾ in. by 6 in. diam.

W. 98—1911.

10. BOX and cover, circular. Peony blossom and foliage with borders of fret pattern. In carved red lacquer. Interior and base, black.

18th century (middle).

8¾ in. by 15¼ in. diam.

352—1880.

Dated, C'hien Lung period.

11. BOX for sweetmeats, oval, eight-lobed. Cover, with landscape and waterfall, a Chinese Sage with attendant, and man with parcel of books. Sides with various flowers and antiques in compartments, on diaper ground. In carved red lacquer. Interior and base, black.

18th century (middle).

2 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in.

1151—1875.

12. BOXES, a pair, peach-shaped. With (1148) a sage and boy attendant, and (1148A) a sage with a warrior, and diaper pattern. In carved red lacquer. Interior and base, black.

18th century (middle).

3 in. by 4 in. by 3 $\frac{1}{2}$ in.

1148, 1148A—1875.

13. BOX and cover, circular. Sea-dragons and the Sacred Jewel. In carved red lacquer. Interior, black.

18th century (middle).

2 in. by 4 $\frac{3}{4}$ in. diam.

W. 99—1911.

14. BOX for incense, four-lobed. With a Chinese Sage and boy attendant, and flowers in compartments, on diapered ground. In carved red lacquer. Interior and base, black.

18th century (middle).

Circ. 24x—1912.

Dated, Ch'ien Lung period.

Inscription in interior, "Treasure incense box."

NOTE.—This is built up with solid lacquer composition and is not on a base of wood.

Plate XXI.

15. CABINET, octagonal. With overlapping cover, and stand on four feet with stretchers; enclosing three boxes and tray, fitted with set of nine smaller boxes. The cover and stand of red lacquer, carved with a landscape with Chinese Sage, attendant, etc., and panels with flowers, bats and monograms on diaper ground; the panels enclosed with cord pattern, the stand with foliage and fret pattern. Interior and base, black. The boxes with conventional flowers and diaper patterns in various colours in inlaid lacquer on blue lacquer ground. Interior, black.

18th century (late).

9 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.

1145—1875.

The process may be compared with Japanese *Zokoku-nuri*.

Plate VI.

16. CAP STAND. Peony flowers and foliage in bands, alternating with diaper ornament. In carved red lacquer.

18th century (late).

11½ in. by 5¼ in. diam.

978—1883.

17. DISH, circular, with lobed rim, divided into twenty compartments and bound with gilt metal. In the centre is a conventional peach blossom surrounded with rings of eight bats, eight sprays of flowers, and a circle of conventional arabesque ornaments, the compartments filled with foliage and flowers ; all on diapered ground. In carved red lacquer ; base, black.

17th century (middle).

W. 459—1922.

3 in. by 16 in. diam.

Plate VII.

18. FLOWER-BASKET (miniature). With diaper and fret pattern. In carved red lacquer.

19th century (early).

4 in. by 2¾ in. diam.

W. 199—1916.

Alexander Gift.

19. FLOWER POT, four-lobed. With Chinese Sages and attendants in panels and foliage on diaper ground. In carved red lacquer. Rim, fret pattern. Interior, black.

18th century (early).

3½ in. by 11½ in. by 9½ in.

W. 96—1911.

20, 21. JARS, a pair, with four large scrolled panels, each having two Chinese Sages with boy attendants in rocky landscapes with trees, pavilions, bridges, etc. In the angles above and below these are the Eight Buddhist Emblems of Happy Augury (*Pa Chi-hsiang*), with foliated ornament and borders of conventional decoration. The necks have bunches of flowers, and the hat-shaped covers, panels of flowers and four compartments, each with a Chinese Sage and boy attendant. The whole is on diapered ground and in deeply carved red lacquer. Interiors and bases, black; the rims of the covers weighted with lead. Hard wood stands with incurved lotus-leaf supports.

18th century (middle).

15½ in. by 9½ in. diam.

W. 171, 217—1923.

The form of these jars, although common in porcelain, is rarely met with in carved lacquer, the use of lead in the rims of the covers is also unusual.

Purchased from a fund bequeathed by the late F. R. Bryan.

Plate VIII.

22. PANEL. The approach of a pilgrim to the Taoist Paradise. In red lacquer, carved with diaper pattern, and encrusted with carved jade, malachite and other hard stones. In frame of hardwood, encrusted with jade ornaments.
5559—1901
18th century (late). Plate IX.

23. SNUFF BOTTLE. With two Chinese Sages and their attendants, in landscapes on diaper ground. In carved red lacquer. Brass gilt fittings, the stopper with an onyx.
18th century (early).
2¾ in. by 2¼ in. by 1 in. W. 101—1911.

24. SNUFF BOTTLE. With boys playing musical instruments, etc., in landscapes, on diaper ground. In carved red lacquer. Brass gilt fittings.
18th century (middle).
2¾ in. by 2 in. by 1¼ in. 931—1903.
Bequeathed by Thomas Boone, Esq.

25. THRONE OF THE EMPEROR CH'EN LUNG. The inner side of the back with a shaped compartment, on which is represented an elephant bearing a vase of jewels—a rebus interpreted as meaning Peace reigns in the North—emblematic of Good Luck, and with attendants, both mounted and on foot, one with a banner and the others also bearing emblems; in a rocky landscape on diapered ground. This compartment is placed within heavy scrolls in high relief, decorated with flowers and foliage, and the remainder of the space is filled with five-toed Imperial dragons with Sacred Jewels, bats, and conventional cloud pattern. Each of the wings also contains a similar compartment, on which are represented attendants with emblems, banner, etc., in landscapes within heavy scrolls, decorated with bats and cloud pattern, and surmounted with a dragon. The back is decorated with scrolls, and in the centre is another rebus, the Five Bats (*Fu*), suggesting the Five Blessings (*Wu fu*), Longevity, Riches, Peace, Love of Virtue, and a Happy End. In the centre is a pair of fish representing Conjugal Felicity and Fertility, placed beneath the Musical Stone, one of the Eight Precious Objects. The seat is supported on four heavily incurved legs in form suggesting the trunk of an elephant, and the surface carved with dragons and the Sacred Jewel. The whole is supported on a double frame with flowers, foliage and fret pattern. In deeply carved lacquer, mainly red, and cut

through to inner layers of light and dark olive green, brown and yellow. The seat is of fine red flat lacquer, with peony scrolls, peaches, bats, and svastika in olive green and flat gold, within a border of black fret pattern, and is provided with a cushion of fine contemporary brocade.

18th century (middle).

3 ft. 11 in. by 4 ft. 1½ in. by 3 ft.

W. 399—1922.

Given by *George Swift, Esq., J.P.*

Frontispiece and Plates X-XII.

From the Imperial Hunting Palace at Nan-hai-tze.

26. TRAY. Roses, rocks and butterfly within a border of conventional chrysanthemums. Outside border, conventional cloud pattern. In carved red lacquer. Base, black.

17th century (middle).

1 in. by 13¾ in. by 5¼ in.

W. 236—1916.

Alexander Gift.

Plate XIII.

27. TRAY, circular. With conventional patterns, on diaper ground. In carved red lacquer. Base, black.

17th century (late).

1 in. by 3½ in. diam.

1154—1875.

28. TRAY, lobed. Diaper pattern, with scroll and compartments. In carved red lacquer. Base, black.

18th century (late).

½ in. by 7½ in. by 5¼ in.

1150—1875.

29, 30. VASES, a pair. With the Nine Dragons chasing Sacred Jewels through scrolled clouds; around the bases are bands of foliated ornament, and the rims are in brass, chased with fret pattern. In carved red lacquer.

18th century (middle).

37½ in. by 23½ in. diam.

10—1883.

From the Summer Palace of Yuan Ming Yuan, sacked by the Anglo-French Expedition of 1860.

Plate XIV.

31, 32. VASES, a pair. With Chinese Sages with attendants in landscape scenes, in panels on ground of foliated scroll pattern; neck and feet, with various fret patterns. In carved red lacquer. Interior and base, black.

18th century (middle).

11¼ in. by 7½ in. by 6 in.

1146, 1146A—1875.

33. VASE, in form of a gourd-shaped bottle, with narrow waist, flattened sides and rectangular mouth and foot ; with conventional chrysanthemums and foliage on diapered ground, and a double border of fret pattern at the foot. In carved red lacquer. On each side are two inserted gilt brass medallions chased with floral patterns, the upper having in dark blue enamel and in bold relief the character *Ta* (great), and the lower *Chi* (luck). Hard wood base.

18th century (late).

15 in. by $7\frac{1}{2}$ in. by 5 in.

W. 231—1923.

A rare example of the use of enamel in combination with lacquer. The mouth and one of the upper characters have been repaired.

Purchased from a fund bequeathed by the late F. R. Bryan, Esq.

Plate XV.

CARVED LACQUER (Other Single Colours).

34. BOX and cover, solid brown lacquer. The cover carved with two figures (? priests), and between them a leaf-shaped ornament on diaper ground. The sides diapered.

16th century (early).

Height $1\frac{1}{8}$ in. by $1\frac{7}{8}$ in. square.

W. 27—1923.

35. (*Number reserved for accessions.*)

36, 37. STANDS (a pair), each in form of a maple leaf. The veins of the leaf on ground of diaper. In carved brown lacquer. Base, black.

17th century (late).

$1\frac{1}{2}$ in. by $5\frac{1}{2}$ in. by 5 in.

48, 49—1852.

38. BOX FOR JEWELS, oval. Exterior, above and below, with Korean lions sporting amid waves. Carved in olive green lacquer ; interior, black.

18th century (late).

$2\frac{3}{4}$ in. by 8 in. by $5\frac{3}{4}$ in.

W. 73—1924.

Inscribed, Ch'ien Lung Period, Lion Treasure Box, in gilt characters.

Plate XVI.

39-45. (*Numbers reserved for accessions.*)

CARVED LACQUER (Two Colours).

46. BOWL and cover, octagonal. The centre panel of the cover with a Chinese Sage seated in a cave, with stag and attendant; surrounded with panels with children playing various games, and lower border of foliage. The bowl with panels of various flowers on diapered ground. In carved

red lacquer, the borders and foot with yellow ground. Interior and base, black.

16th century (late).

10½ in. by 10½ in. diam.

Angles repaired.

W. 387—1922.

Plate XVII.

47. BOWL and cover. Conventional floral scrolls, kyilins. In carved lacquer of two layers, black and yellow coloured with red. Interior, conventional scrolls in black lacquer in low relief.

17th century (early).

5½ in. by 10 in. diam.

The red applied later.

649—1875.

Plate XVIII.

48. BOWL and cover. Brown lacquer carved in bands of foliage and flowers and the Eight Emblems of Happy Augury on plain buff ground. In the centre of the cover is Lao Shou seated between two pine trees, crowned, and holding a sceptre, with four attendant disciples on either side and a dancing stork; on diapered ground of reddish brown carved lacquer within a circle of gold. Interior and base, brown, with painted inscription.

17th century (early).

8 in. by 10 in. diam.

W. 31—1923.

Plate XIX.

49. BOWL. Decorated with Chinese Poems and borders of conventional ornament on diapered ground. In carved lacquer of two layers, red and green. Interior, brown; base, red with seal.

18th century (middle).

2¼ in. by 4¼ in. diam.

Dated, Ch'ien Lung period.

W. 100—1911.

50. BOX. With an Imperial procession, in which the Emperor is seen visiting a pavilion; above, is a philosopher receiving a scholar with two attendants, one with a lamp, the other with scrolls, emblematical of the Arts of Peace; below, a bowman and other persons engaged in archery practice, emblematical of War. The sides with repeating pattern of flowers and birds of Paradise. Silver mounts. In carved lacquer of two layers, black and red. Interior, red.

16th century (late).

4¼ in. by 25 in. by 6¾ in.

The mounts have been renewed.

983—1883.

Plate XX.

51. BOX for incense, circular. With pattern of fruit and foliage ; in carved red and green lacquer on flat brown ground. Interior, black ; the cover engraved with a spray of flowers ; base, black.

17th century (early).

1½ in. by 4½ in. diam.

W. 68—1924.

Given by *Mrs. Charles Jarrott*.

52. BOX. With a flower and foliage on diaper ground, sides fret pattern. Base, svastika pattern inlaid in yellow, green and red. In carved lacquer of two layers, red and green. Interior, black.

18th century (middle).

1½ in. by 2½ in. by 2½ in.

1152—1875.

53. BOX and cover, five-lobed. With peaches, leaves and flowers, the two latter covered with coloured lacquer ; the peaches and sides diapered. In carved lacquer of two layers, red and brown. Interior and base, black.

18th century (late).

Circ. 19—1912.

2 in. by 4¾ in.

Plate XXI.

54. FLOWER STAND. The upper part with a landscape and Chinese Sage with two attendants ; on diaper ground, carved in red lacquer only ; the side panels, etc., with cloud and bird pattern. In carved lacquer of two layers, red and yellow. The base, with flowers, rocks and birds in red only.

17th century (middle).

22¾ in. by 11 in. by 10½ in.

W. 49—1917.

Bequeathed by *Mrs. Grace S. Anderson*.

55. TRAY. Three groups of Chinese Sages with attendants, pine trees, rocks, etc., in border of various flowers and foliage, inside and outside rim. In carved red lacquer, the rims in red, cut through to yellow ground. Base, brown.

17th century (early).

1½ in. by 15¾ in. by 6 in.

984—1883.

56. TRAY, circular, with waved rim. A Chinese Sage, with attendant bearing a vase of flowers, approaching a pavilion, in which is another attendant preparing a table ; within a border of various flowers ; the outer rim

with a similar border. In carved red lacquer, the outer border in red, cut through to yellow ground. Base, black.

17th century (early).

1½ in. by 8 in. diam.

W. 99—1922.

Plate XXII.

57. TRAY and stand. The tray with floral ornament with birds and rocks. In carved lacquer of two layers, brown and red. Base, plain black. The stand of black hard wood with band of openwork carved ornament.

18th century (early).

6¼ in. by 19 in. by 12 in.

465—1875.

Tray dated, Ming Dynasty, Hsüan-te period (A.D. 1426-1436), but later. Plate XXIII.

58. TRAY, five-lobed. Wood carved in imitation of black and red carved lacquer. Centre with six-tailed bird of paradise and sprays of peach with blossom and fruit on red diapered ground. Border with various flowers and foliage in black on red. Exterior with border of scrolls. Base, black.

18th century (middle).

1¼ in. by 7¾ in. diam.

W. 80—1923.

Given by *A. L. B. Ashton, Esq.*

CARVED LACQUER (Two Colours, in Guri Style).

59, 59A. CUPS, a pair. Deeply carved with bold scrolls in alternate layers of black and red lacquer. Base, black. Interior, lined with silver.

17th century (early).

W. 122, 122A—1924.

3⅜ in. by 3⅜ in. diam.

Plate XXIV.

60. BOWL. Deeply carved with a geometrical pattern in alternate layers of black and red lacquer. Base, black. Interior, lined with silver. On hard wood stand with openwork scrolls.

18th century (early).

W. 123—1924.

3½ in. by 8½ in. diam.

Plate XXIV.

CARVED LACQUER (Three Colours).

61-65. ALTAR FURNITURE (set of five), two vases, two candlesticks and incense burner on stand. With flowers, bats, conventional scrolls and diaper ornament, together with antiques representing the arts; and on the candlesticks, the Chinese character symbolising Good Luck. Legs of incense burner with cloud pattern, surmounted with lions' masks. The incense

burner has a mutton-fat jade finial, carved with flowers and birds; and the candlesticks and vases have engraved brass fittings. In carved lacquer of three layers, red, green and orange-vermilion. Interior, black.

17th century (early).

61: 18 in. by 13½ in. by 6 in. 62, 63: 15 in. by 6 in. by 6 in. 64, 65: 18½ in. by 5¾ in. by 5¾ in.

W. 3 to 3D—1922.

Given by *Lady Macdonald*, in memory of the late Rt. Hon. Sir Claude M. Macdonald, P.C., G.C.M.G., G.C.V.O., K.C.B.

Plate XXV.

66. BOWL and cover, circular. The centre of the cover with the character *chun* (Spring), in the centre of which is a seated Sage (Iao Shou), on either side a dragon in clouds, and below, a bowl with emblems of good fortune. Sides with Chinese Sages and attendants, in panels on diaper ground, and with borders of floriated scrolls. In carved lacquer of three layers, red, green and yellow. Interior and base, black.

18th century (early).

655—1872.

6 in. by 15¾ in. diam.

Plate XXVI.

67. BOX for incense, circular. With lotus flowers and leaves, etc., on diapered ground; in green, red and yellow, deeply engraved, and lined with gold on brown ground. Rims, interior and base, red.

18th century (late).

1¾ in. by 4 in. diam.

W. 411—1922.

68. PLAQUE, circular. With the character *Shou*, and flying cranes, *Sêng-huang* birds, flowers, and various emblems of Good Fortune within a border of flowers, on diapered ground, with svastika emblem. In carved red lacquer of three layers, black, yellow and green. In carved wood frame with inner border of incised fret-pattern, the angles incised with scrolls and inlaid with green paint; the outer border of scroll pattern in relief. On the back, an inscription and seal.

16th century (early).

(Plaque), 8¾ in. diam.

W. 11—1923.

69, 70. VASES, a pair. With flowers and antique utensils in panels, on diaper ground with fret borders, surrounded with foliated scrolls. Neck and feet with fret pattern, etc. In carved lacquer of three layers, red, green and yellow. Base, black. Black wood stands.

18th century (middle).

128, 128A—1883.

15½ in. by 8½ in. diam.

Plate XXVII.

71. **FRAGMENT** of a bowl, one compartment. Landscape with old man and two boys, one of whom is lighting a cracker; and diaper pattern. In carved lacquer of four layers, red, green, yellow and green. Interior, black. 18th century (late).

7 $\frac{3}{4}$ in. by 2 in.

W. 91—1910.

The cut shows a basis of wood, lined on each side with green cloth. On the outside, the layers of lacquer follow in the order named. On the inside, the lacquer is thin at one side, and at the other there is a layer of lacquer composition between the cloth and the wood, and again between the cloth and the black lacquer.

Given by C. F. Spink, Esq.

72—75. (*Numbers reserved for accessions.*)

WOOD, CARVED AND LACQUERED TO IMITATE CARVED LACQUER.

76. **BOX.** Chinese Sages with attendants; in carved wood, lacquered light brown in imitation of carved lacquer. Inside the cover, a group of chrysanthemums in gold, silver and black, on red ground. Interior and base, red.

18th century (late).

4 $\frac{3}{4}$ in. by 7 in. by 5 in.

W. 76—1922.

Tomkinson Memorial Fund.

Plate XXVIII.

CANTON LACQUER.

77. **TEA CADDY**, with two engraved pewter jars with lids and covers. Decorated with court scenes in panels, floral ornament in panels, and borders of floral scrolls and peacock feathers; in gold lacquer, slightly in relief on black. Inside the cover, two ladies in a garden. On claw feet, gilt.

19th century (early). Canton.

5 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. by 7 in.

35—1852.

78. **TRAY**, circular. A river scene with houses and figures within a diaper border; in gold, silver and brown on black ground.

19th century (early). Canton.

1 $\frac{1}{8}$ in. by 7 in. diam.

36—1852.

79. **BOX**, with hinged lid. Decorated with court scenes in compartments on the cover and sides and round the cover. On the cover is a border of

dragons in gold on black ground. The sides have floral scrolls on pale gold ground. Borders, bands of feathers. Interior, black.

19th century. Canton.

5 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$ in.

177—1898.

Given by *Mrs. Johnson*.

80-81. (*Numbers reserved for accessions.*)

FOO-CHOW LACQUER.

82. BOX. Silk-worms and mulberry leaves, in gold on pale yellow-green. Interior, black with flakes of gold leaf.

19th century. Foo-chow.

2 $\frac{3}{8}$ in. by 3 $\frac{1}{4}$ in. by 2 $\frac{3}{4}$ in.

1869—1888.

Given by *Thomas Watters, Esq.*

83. BOX. Rose and butterfly in gold and silver on pale yellow ground. Interior, black with flakes of gold leaf.

19th century. Foo-chow.

2 in. by 3 $\frac{1}{4}$ in. by 2 $\frac{1}{2}$ in.

1870—1888.

Given by *Thomas Watters, Esq.*

84. TRAY. In form of a lotus leaf resting on a bunch of lotus flowers, etc. In carved wood, lacquered with various shades of green and brown, sprinkled with gold and silver dust.

19th century (middle). Foo-chow.

278—1896.

3 $\frac{1}{8}$ in. by 11 in. by 9 $\frac{3}{4}$ in.

Plate XXIX.

85. CARD CASE. Decorated with mountain village scenes, painted in grey, green, silver, etc., on red ground.

19th century (late). Foo-chow.

4 $\frac{3}{4}$ in. by 3 in. by $\frac{1}{2}$ in.

W. 40—1913.

Given by *Her Majesty Queen Mary*.

86. BOTTLE. Green lacquer on carved foot, lacquered red. Interior, gold.

19th century (late).

8 in. by 3 $\frac{1}{2}$ in. diam.

W. 462—1922.

87-89. (*Numbers reserved for accessions.*)

LACQUER WITH INLAID SHELL DECORATION.

90, 91. BOWLS, a pair. Landscape with figures panelled, with border of conventional pattern, inlaid with shell and silver on black lacquer. Inside and base in silver lining.

17th century (early).

W. 22—1919.

2½ in. by 4½ in. diam.

Plate XXX.

92. BOX with cover, having shaped edges. Cover, with children at play in a garden; lozenge-shaped compartments with various flowers, on diapered ground; sides, each with a shaped compartment containing various flowers and insects, on diapered ground. In inlay of gold and shell of various tints on black. Interior, red; base, black.

17th century (middle).

5¼ in. by 5½ in. by 5½ in.

W. 186—1910.

Salting Bequest.

93. BOX, circular. With Tha-mo (Dharma) crossing the water on a spray of millet; sides with conventional ornament. In engraved and inlaid shell of various colours, and silver on black ground. Interior and base, black.

17th century (late).

1½ in. by 3 in. diam.

W. 461—1922.

94. BOX for cakes, on stand. Cover decorated with landscape; a river scene with two Sages and boy attendant in panel, on diaper ground. Other scenes on borders and sides; in inlay of shell on polished black ground. Interior, red.

17th century (late). *Seal.*

3¼ in. by 6¼ in. by 6¼ in.

W. 303—1916.

Alexander Gift.

Plate XXXI.

95. BOX, circular. Decorated with a Chinese Sage with peach branch within a floral border; inlaid in shell on polished black lacquer. On the base, an iris.

18th century (early).

1½ in. by 3¼ in. diam.

W. 116—1916.

Alexander Gift.

Plate XXXII.

96. CABINET, with four sliding doors and five drawers. Top decorated with peach and pine tree, crane, tortoise, deer, waves, etc.; sides with birds

and flowers; doors with fret pattern, inlaid in shell on black. Interior, natural wood, the centre recess with carved angle pieces. Brass knobs.

19th century. Korean.

14½ in. by 38 in. by 10¼ in.

1839—1888.

Given by *Thomas Watters, Esq.*

97, 98. DISHES, a pair, circular. Interior lined with silver; exterior, landscapes with figures in compartments, and diaper pattern; inlaid in shell on black. At the base of each is a seal also inlaid in shell.

17th century (late).

1½ in. by 7 in. diam.

W. 21—1919.

99. EWER, four-sided, pear-shape, with spout, handle and lid. Pewter, with panels of flowers, birds, insects, etc., encrusted in shell, ivory, carved red lacquer and lacquer composition on black, the foot with diaper pattern; body with scales of shell. Seal at foot.

16th century (late). The panels a restoration of the 18th century. *Seal.*

14 in. by 7 in. by 4¼ in.

41—1876.

Plate XXXIII.

100. EWER for temple use. Wood, lined and bound with silver. Decorated in three compartments, the upper with dragons and clouds, the two lower with landscapes, with people engaged in various occupations; the backs of the upper and lower compartments are finished with floral scrolls. In inlay of shell, gold and silver, on black lacquer. The silver gilt bands chased with panels of dragons, birds, animals, etc; the spout in form of the mouth of a dragon; on the lid is a conventional flower, and from it hangs a chain, with two balls forming the handle.

17th century (early).

20 in. by 5½ in. diam.

414—1905.

Plate XXXIV.

101. FAN, ceremonial. Red lacquer, with two openwork panels with gilt bamboo ribs; panels of inlaid shell, and butterflies and other ornaments in relief, in gilt lacquer composition.

18th century.

19 in. by 9 in. by ½ in.

W. 23—1919.

Burlington Fine Arts Club Exhibition of Chinese Art, 1915.

102. PANEL. With Lao Shou seated in a garden pavilion on the shore of a lake; on the path leading towards him are his stork, and two personages

bearing gifts, an attendant with a ceremonial fan and a boy. Above is a pine tree, full moon and clouds ; all within a border of diaper. In inlaid shell on black lacquer.

18 in. by 13 in.

571—1890.

17th century (early).

From the *Jodrell Collection*.

Plate XXXV.

103. SCEPTRE (*Yu-i*), used by Buddhist Priests. With bats, clouds, etc., in shell inlay, on red lacquer.

19th century.

1 $\frac{3}{4}$ in. by 13 in. by 3 in.

W. 20—1910.

Given by *Charles Lund, Esq.*

104. SCREEN. Decorated on both sides with grasses, flowers, narcissus bulb and insects, in inlaid shell on black lacquer; within a border pierced with conventional forms and inlaid with the Hundred Antiques, and diaper pattern in shell. With shaped wings on either side and below, having diaper pattern in inlaid shell on brown lacquer.

18th century (middle).

121—1878.

2 ft. 7 in. by 2 ft. 10 in.

Illustrated in *BUSHELL (S. W.), Chinese Art, Vol. I, Fig. 88.*

105. TRAY, waved sides. Centre with plum tree, rocks, bamboo and butterflies, in green and gold lacquer and encrusted shell, stained bone, soapstone, gold and silver on black; rim with basket-work in compartments and diaper of inlaid shell. Exterior and base, black.

18th century (early).

1 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

W. 611—1910.

Salting Request.

106. TRAY, rectangular, with lobed angles ; decorated with farmers sowing rice and diapered border. In inlay of shell, silver and gold on black. Base, black.

18th century (middle).

W. 71—1923.

$\frac{1}{2}$ in. by 4 $\frac{1}{8}$ in. square.

Plate XXXII.

107, 108. TRAYS, a pair. Decorated with Chinese Sages, one examining a picture, with boy attendants in garden. In inlay of shell on polished black. Pewter, rims.

19th century (early).

$\frac{1}{2}$ in. by 7 in. by 7 in.

W. 239, 240—1916.

Alexander Gift.

Plate XXXII.

109. WRITING BOX. The cover decorated with Seven Sages in a bamboo grove; the sides with shells, water plants and conventional water; inside of the lid, storks in the edge of a stream, and a pine tree. On the tray, a branch of plum blossom. The whole in inlay of shell on black.

19th century (early).

1 $\frac{3}{4}$ in. by 10 in. by 9 $\frac{1}{2}$ in.

W. 322—1921.

Sage Memorial Gift.

Probably made by a Chinese craftsman for Japanese use.

110. BOX, octagonal. With two Feng birds, fret pattern and circles, in encrusted and engraved shell; and clouds, engraved and lined with gold on red ground. Interior, red.

19th century (early).

W. 460—1922.

3 $\frac{3}{4}$ in. by 3 $\frac{3}{4}$ in. by 1 $\frac{1}{2}$ in.

Plate XXXVI.

The engraved clouds are in the process called by the Japanese *chinkinbori*.

111—112. (*Numbers reserved for accessions.*)

113. TRAY, circular. Bamboo, with finely woven sides. Centre with Chu-ko Liang presenting a document to the Emperor Lui Pei, who is accompanied by his two generals, Kwan-yu and Chō-hi, and is seated on a throne in a rocky landscape; in red, blue and other colours on flat gold; exterior of rims, red. Base, black, with inscriptions in gold.

16th century (late).

W. 182—1923.

$\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in. diam.

Plate XXXVII.

FLAT LACQUER (Gold and Colours).

114. TRAY, circular. Bamboo, with finely woven sides. In the centre is a Sage with attendant in foreground; on the right, two persons playing *Wei Chi* near a pavilion, in rocky landscape with trees and a pagoda; in red, blue and other colours on flat gold; exterior of rims, red. Base, black, with inscriptions in gold.

16th century (late).

W. 182A—1923.

$\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in. diam.

Plate XXXVII.

Wei Chi is the Chinese equivalent of the Japanese game *Gō*.

115. PANEL. Landscape scene with a river flowing between steep banks, and with many islands and mountains in background, pavilions with people

engaged in various occupations, boats, a bridge, a pagoda, etc. In flat lacquer of various colours, chiefly blue, green, red, brown and white, outlined with gold, on black ground. Framed.

17th century (early).

12½ in. by 20½ in.

W. 125—1924.

116. THRONE. The back and arms in bold openwork of key pattern, with filling of carved peonies, foliage and scrolls, slightly curved and sloping downwards from the centre by steps to the finials of the arms; and decorated with flowers, bats, and clouds in gold, red and brown lacquer on black ground. The seat has in its centre a large peony flower in red, around which are arranged two phoenixes (*Feng*), terminating in scrolls. In each angle is a chrysanthemum blossom, and the ground is powdered with flowers, bats, scrolls, etc., in blue, red, green and brown lacquer on black. The four legs, heavily incurved, and with openwork frame, the edges of which are carved with cloud forms, are supported by gilt balls on a low stand shaped in front to admit the footstool. The stool has a design of three overlapping diamonds, with bats, clouds, etc., and border of key pattern.

17th century (early).

4 ft. 7 in. by 4 ft. 7 in. by 3 ft. 5 in.

W. 81—1923.

Plate XXXVIII.

117. TABLE SCREEN; decorated with a Sage sitting in a rocky landscape admiring the autumn maple leaves and new moon. In flat red, brown and green lacquer, inlaid with soapstone and shell on black. On the back is a poem, "In the evening time the traveller stops his carriage to admire the maple leaves"; the inscription in inlaid shell and with seals in soapstone. On hard wood stand.

17th century (middle).

10 in. by 5½ in. (plaque).

W. 221—1923.

Plate XXXIX.

118. TABLE SCREEN; decorated with a Sage sitting in a rocky landscape with willow and maple trees, boy attendant, wine jar and food vessel. In flat green, red and brown lacquer, painted and engraved, and inlaid soapstone and shell on black. On the back, a spray of flowers with blossom in yellow and red, in inlaid soapstone, and leaves in green on black. On hard wood stand.

17th century (middle).

9¾ in. by 5½ in. (plaque).

W. 221A—1923.

Plate XXXIX.

119. BOX for toilet use. Irregular shape, enclosing set of eleven smaller boxes. The cover decorated with Mandarin ducks and lotus flower and leaf in gold on black ground. The smaller boxes also of irregular shapes, with various patterns in gold on black.

17th century (middle).

2 in. by 12 in. by $8\frac{1}{2}$ in.

Sage Memorial Gift.

W. 315—1921.

Plate XL.

120, 121. BOXES and covers on stands, a pair. Irregular shapes; decorated with landscapes with pagodas, flowers, etc., and badges in gold, partly in low relief, on black ground.

17th century (late).

Each $3\frac{1}{2}$ in. by $5\frac{1}{2}$ in. by 5 in.

W. 316, 317—1921.

These have been varnished over the gold; they were probably made by a Chinese craftsman for a Japanese *Daimyō*.

Sage Memorial Gift.

122. BOX, oblong quatrefoil shape. Cover decorated with a landscape, buildings, rocks and trees, in gold on nashiji; sides with water plants. Interior, nashiji.

18th century (early).

$1\frac{1}{2}$ in. by $3\frac{3}{4}$ in. by $2\frac{3}{4}$ in.

W. 147—1916.

The Japanese term *nashiji* has been used for convenience, the process in this case being apparently identical.

Alexander Gift.

123. CABINET, with folding doors. Exterior decorated with landscapes in gold and red lacquer on black, within a border of floral ornament. Inside the doors, bamboo and plum blossom in thin shaded gold. Interior in two stages supported with columns, in the manner of a pavilion; the upper storey with openwork screens, hanging pictures, etc.; the lower with a central alcove, on each side of which is a set of three drawers; and below, two small drawers; underneath, two large drawers. All these are decorated with landscapes and conventional patterns in gold on black or brown. On base, with openwork and conventional ornament; and turned legs.

18th century (early).

724—1907.

5 ft. $11\frac{1}{4}$ in. by 3 ft. $6\frac{1}{2}$ in. by 1 ft. 10 in.

The legs and feet are modern.

124. TABLE. On base, with four curved legs and upper of openwork consisting of key pattern and scrolls. Flat vermilion lacquer decorated with conventional foliage and scrolls, flowers and bats, in olive green, purple, etc., lined with gold ; and black lacquer with scrolls, etc., lined with gold.

18th century (middle).

W. 82—1923.

2 ft. $2\frac{1}{2}$ in. by 1 ft. $7\frac{3}{4}$ in. by 1 ft. $5\frac{5}{8}$ in.

Plate XLI.

125, 126. CHAIRS, a pair. Oval seats, the legs incurved at foot and resting on an oval base. The back framed with scrolled mouldings supported with similar openwork. Flat vermilion lacquer, decorated with conventional flowers, foliage, scrolls and key pattern, the centre panel of the back having a bell, bats, and cloud pattern in dark olive green, purple, red and black, lined with gold, the legs with key pattern and flowers in gold.

18th century (middle).

W. 83, W. 84—1923.

2 ft. $7\frac{1}{4}$ in. by 1 ft. 8 in. by 1 ft. 5 in.

Plate XLI.

127. TRAYS, set, for sweetmeats, circular, with centre-piece surrounded with eight segmental trays on circular dish. The centre with decoration of peaches, asters and bats, and the surrounding trays each with one of the Eight Taoist Symbols, attributes of the immortal genii ; in gold lacquer on deep blue, with borders of key pattern. Bases, black.

18th century (middle).

W. 95—1924.

1 in. by $13\frac{3}{4}$ in. diam.

Plate XLII.

128. SCREEN, six panels. Decorated on both sides with river scenery in gold on black lacquer, border of conventional ornament, in compartments.

18th century (late).

7 ft. 2 in. by 12 ft.

W. 37—1912.

Given by *S. Maurojani, Esq.*

VARIOUS PROCESSES.

129. CHEST. Panels, landscape scenes in high relief, in black and gold lacquer. Brass mounts. Engraved brass lock-plate. Interior, transparent lacquer sprinkled with flakes of gold leaf.

17th century (early).

2 ft. $8\frac{1}{4}$ in. by 5 ft. 3 in. by 2 ft. by $4\frac{1}{2}$ in.

W. 29—1914.

Given by *Mrs. A. C. King.*

130. PLAQUE, circular. Engraved with the character *Shou*, in the head of which is the seated figure of Lao Shou with stag and boy attendant. On either side is an Imperial five-toed dragon, and below is a bowl with the Sacred Treasures, the Crystal Gem in the centre, with radiating shell background, clouds, etc. In lacquer of vermilion, crimson, purple, brown, etc. Reverse, black.

17th century (early).

$\frac{1}{4}$ in. by $17\frac{1}{4}$ in.

W. 124—1924.

131. MIRROR frame with hinged cover. The cover with a man kneeling before a flag, with four attendants, a palm tree, clouds, etc. In each of the angles a figure riding on a kirin. Ornaments of plum blossom, dragons, etc., in lacquered and gilt wood, carved in relief and openwork. On the back of the mirror is a conventional crane in relief, arranged in a roundel. In red and gold on blue ground.

17th century (early).

22 in. by 20 in.

377—1880.

132. SCREEN, four-fold. With hunting scenes in lacquer of gold, red and other colours, some in unusually high relief, encrusted with ivory, shell and various stones.

17th century (late).

3 ft. $2\frac{1}{4}$ in. by 6 ft. 11 in.

598—1883.

Plate XLIII.

133. SEATED FIGURE. Carved wood lacquered in red, gold, black, etc., in relief. A female deity in richly decorated robe, holding a tongue-shaped sceptre, and with rich head-dress of gold lacquer with mirror ornaments. On her chest is a lion mask with open mouth and jewelled eyes.

18th century (middle).

$14\frac{7}{8}$ in. by $6\frac{3}{4}$ in. by $5\frac{1}{8}$ in.

W. 45—1924.

Given by *Her Majesty Queen Mary*.

134. SEATED FIGURE. Carved wood, lacquered in red, gold, black, etc., in relief. A deity (? Yen Mo) in richly decorated robe over armour and cap with mirror ornament, two horns and projection at back.

18th century (middle).

$14\frac{1}{4}$ in. by $6\frac{5}{8}$ in. by 5 in.

W. 44—1924.

Given by *Her Majesty Queen Mary*.

This figure and that described above may represent the Chief of the Ten Regents of the Buddhist Hell and one of the others.

135. TOBACCO BOX. Horn, painted with two Chinese ladies on verandahs; lid and base, tortoise-shell.

18th century. Ch'ien Lung period.

2 in. by $2\frac{1}{4}$ in. by $1\frac{1}{4}$ in.

W. 322—1922.

Netsuke. Ivory, carved; man with fan and branch of willow. *Signed*, Ryōkō.

Ojime. Gold water vessel. *Signed*, Mitsumasa.

Given by R. A. Pfungst, Esq. The Netsuke and Ojime are Japanese.

136—139. (*Numbers reserved for accessions.*)

COREAN LACQUER.

140. WRITING BOX. Cover with the Seven Sages in a grove with ewer and food box, rocks, pine tree and another tree inlaid in shell on diapered ground of shell on dark and light red lacquer, in relief of three levels and within a circular compartment. Border with flowers and scrolls in shell on black, sides with similar decoration, rims inlaid with shell. Tray with inkstone and copper water-bottle chased with the Thunder God in clouds. Brass socket engraved with bamboo sprays. Interior and base, black, with fixed feet.

17th century (late).

$2\frac{3}{4}$ in. by $8\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

W. 89—1923.

The form is Japanese, but the workmanship believed to be Korean.

Plate XLIV.

Presented by members of the family of the late Charles Holme, Esq.

141. CHEST. Wood, decorated with rectangular panels of horn, painted on the inner surface with various birds, beasts and flowers, in gold and various colours on red ground. Brass lock-plate and padlock and open-work angle-pieces.

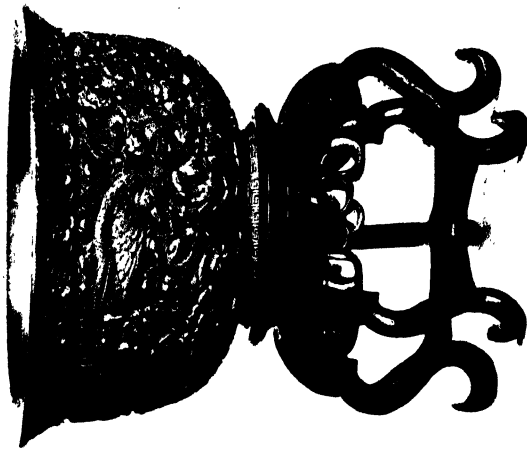
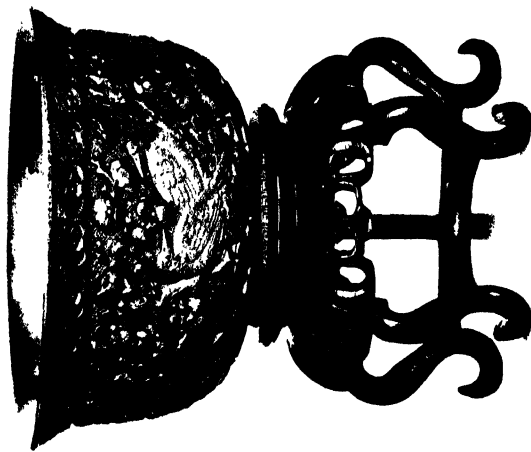
18th century (?). Korean.

$10\frac{1}{2}$ in. by $19\frac{1}{2}$ in. by 11 in.

W. 38—1920.



1. Bowl and Cover. Carved red lacquer.
17th century (late).



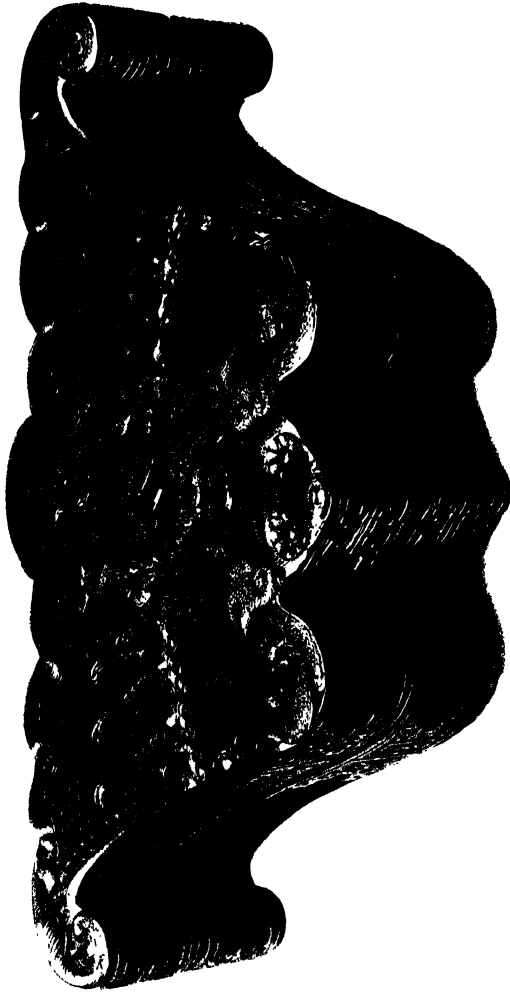
2. Bow's for Ceremonial Use. Carved red lacquer.
18th century (middle).



3. Box. Carved red lacquer.
16th century (late).



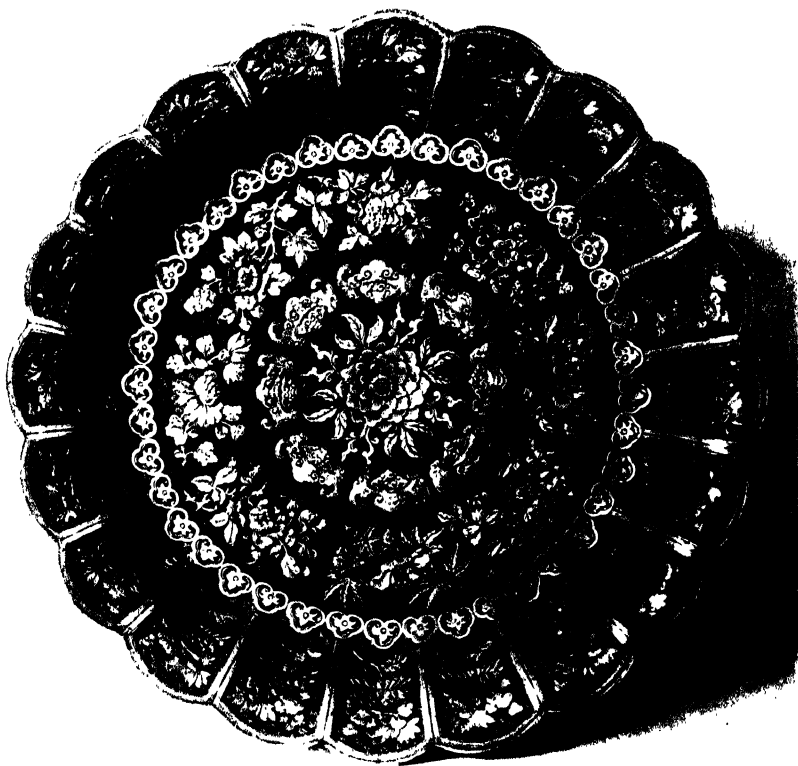
5. Box and Cover, peach-shaped. Carved red lacquer, encrusted with hard stones.
18th century (early).



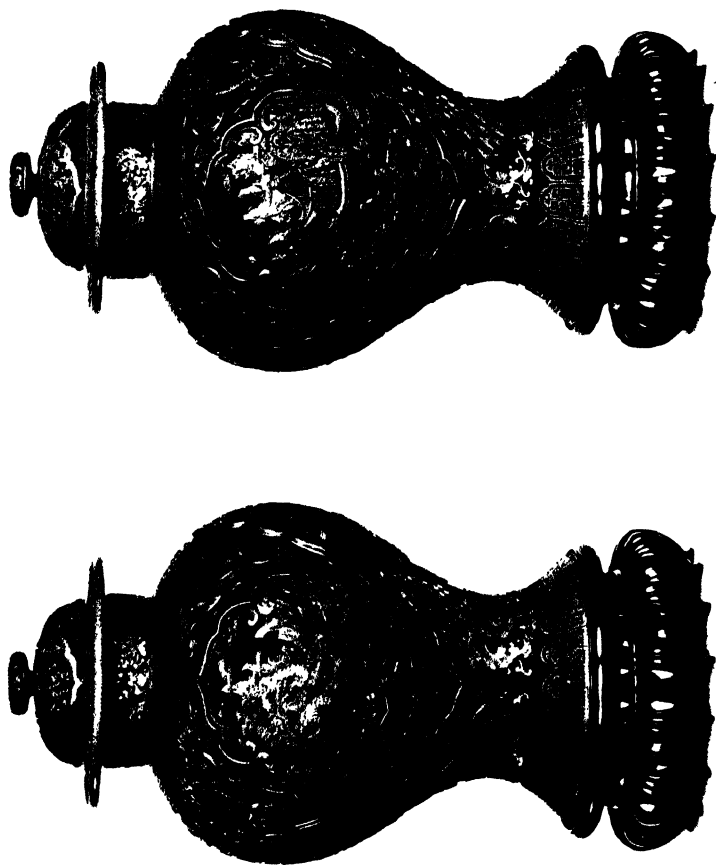
6. Box for Sweetmeats, Bat-shaped. Carved red lacquer.
18th century (early).



15. Cabinet. Carved red lacquer.
18th century (late).



17. Dish. Carved red lacquer.
17th century (middle).



20, 21. Jars. Carved red lacquer.
18th century (middle).



22. Panel. Carved red lacquer, encrusted with hard stones,
18th century (late).



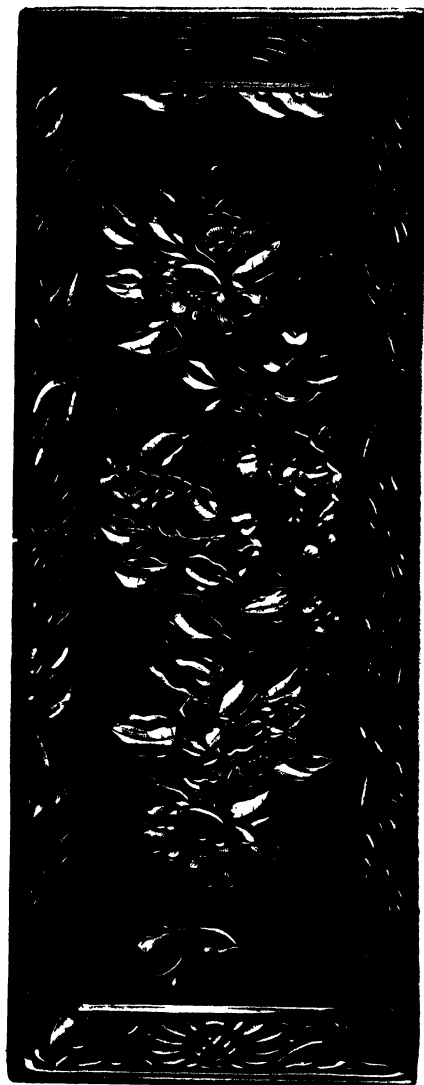
25. Throne of the Emperor Ch'ien Lung (back view). Carved lacquer, mainly red.
18th century (middle).



25. Throne of the Emperor Ch'ien Lung. Right arm



25. Throne of the Emperor Ch'ien Lung. Left arm.



26. Tray. Carved red lacquer.
17th century (middle).



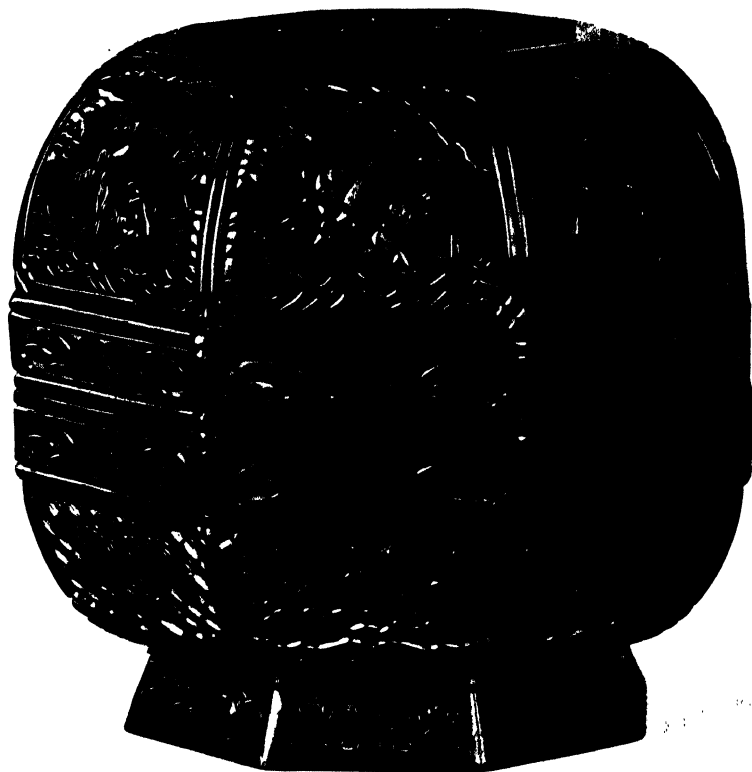
29. Vase. Carved red lacquer.
18th century (middle).



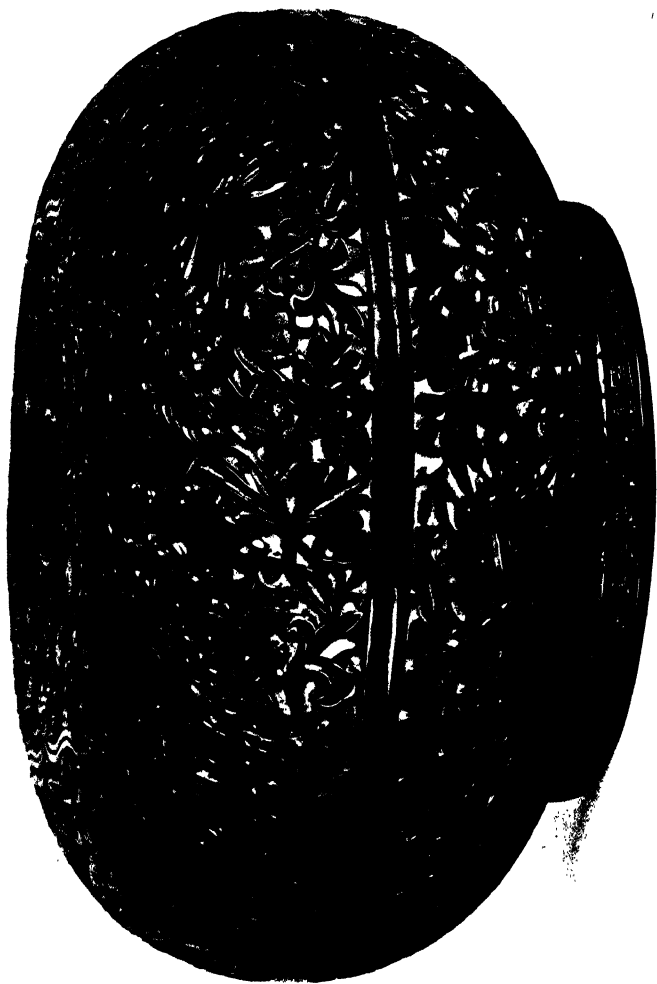
33. Vase. Carved red lacquer, with enamel plaques.
18th century (late).



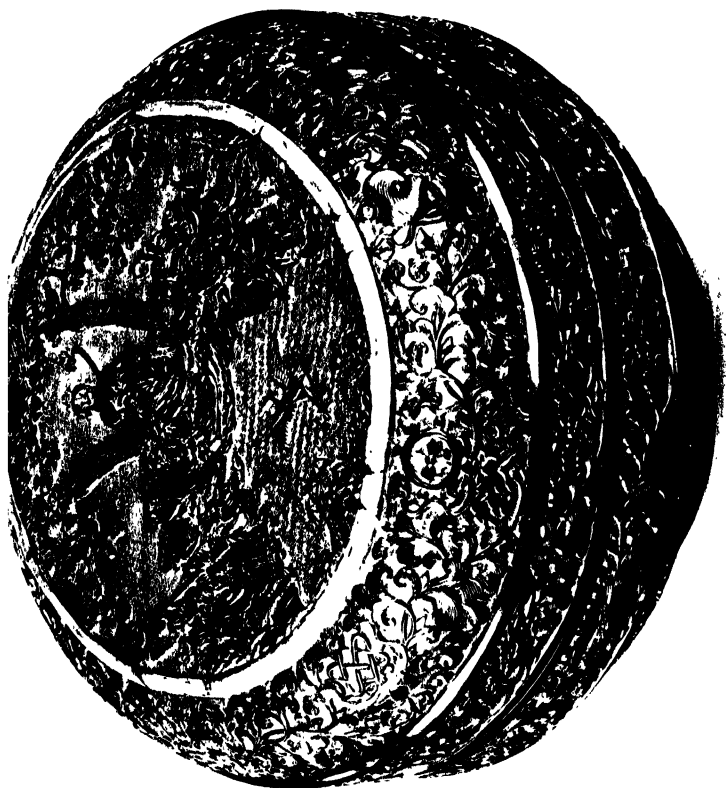
38. Box for Jewels. Carved green lacquer.
18th century (late).



46. Bowl and Cover. Carved red and yellow lacquer.
16th century (late).



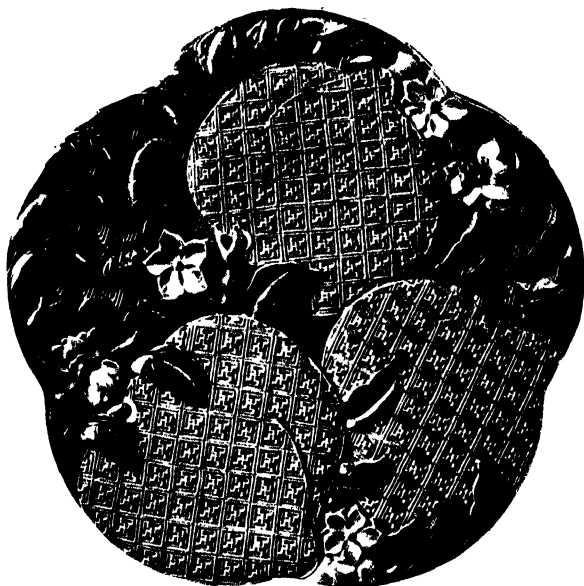
47. Bowl and Cover. Carved black and yellow lacquer.
17th century (early).



48. Bowl and Cover. Carved brown lacquer on buff ground.
17th century (early).



50. Box. Carved black and red lacquer.
16th century (late).

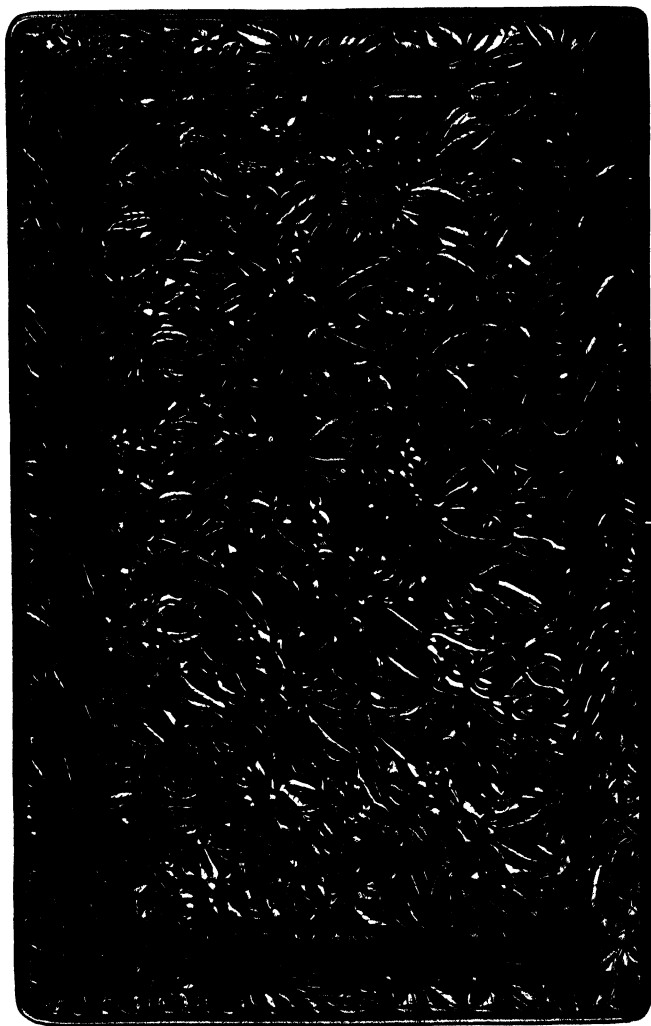


14. Box for Incense. Carved red lacquer.
18th century (middle).

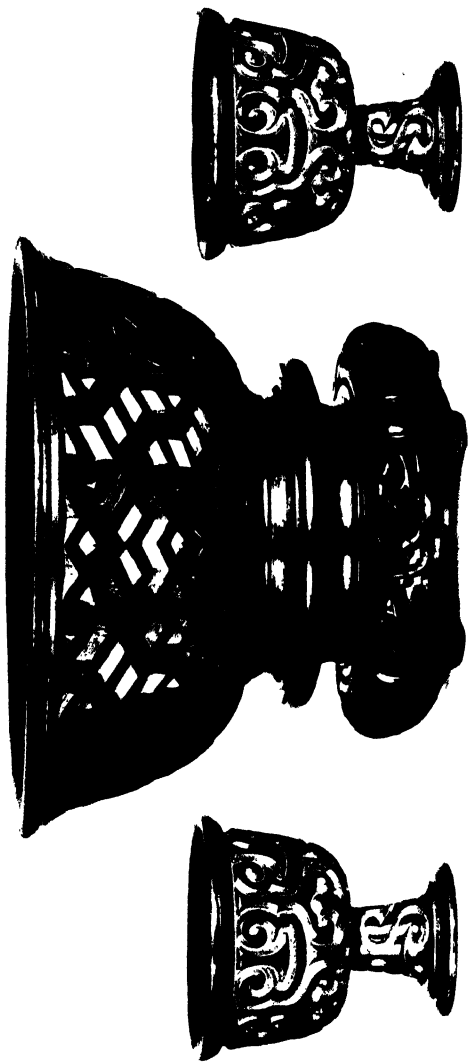
53. Box and Cover. Carved red and brown lacquer.
" " " "



56. 'Tray. Carved red lacquer, border with yellow ground.
18th century (early).

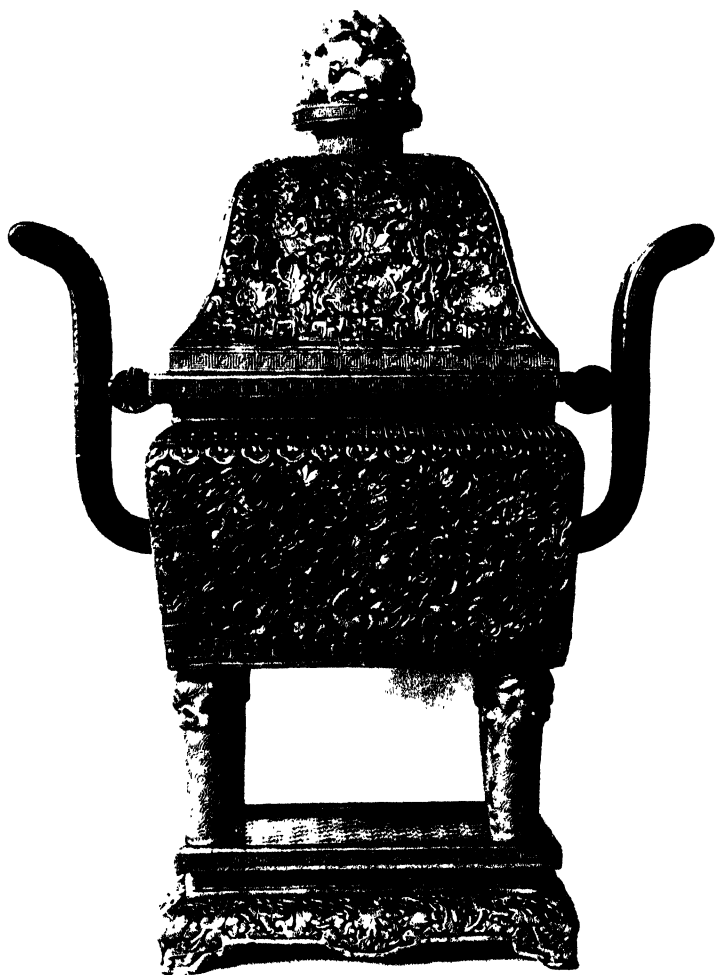


57 Tray. Carved red and brown lacquer.
18th century (early).

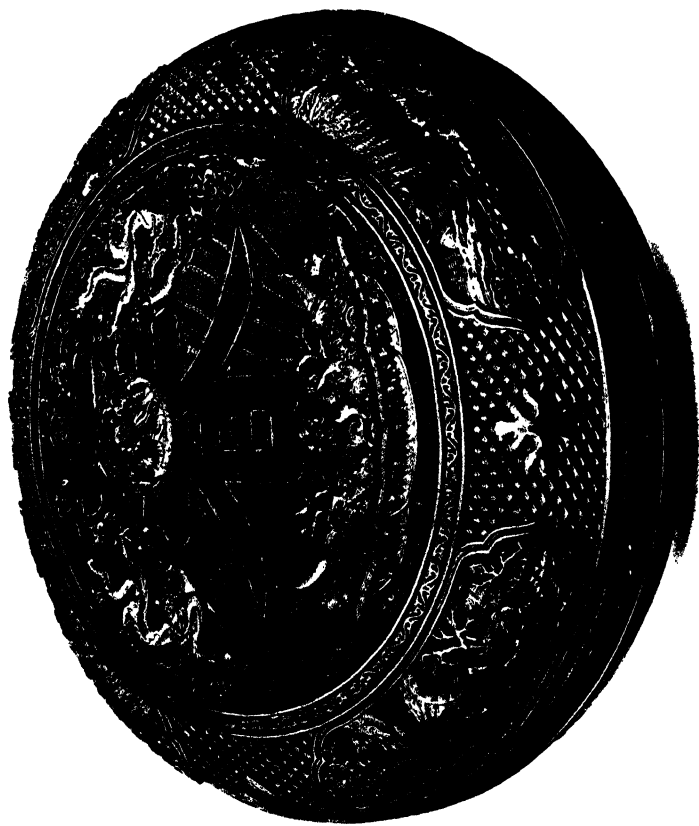


59. Cups, a pair. Carved red and black lacquer in *guri* style.
17th century (early).

60. Bowl. Carved in red and black lacquer in *guri* style
18th century (early).



61. Incense Burner. Carved in red, green and orange-vermilion; the finial, jade.
17th century (early).



66. Bowl and Cover. Carved in red, green and yellow lacquer.
18th century (early).



69. Vase. Carved in red, green and yellow lacquer.
18th century (middle).



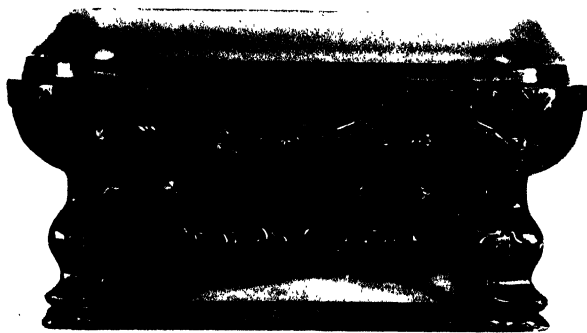
76. Box. Carved wood, lacquered light brown in imitation of carved lacquer.
18th century (late).



84. Tray. Carved wood, lacquered green and brown, with gold and silver dust (*Fes-Chéaz*).
19th century (middle).



90, 91. Bowls. Black lacquer inlaid with shell and silver (*lac burgautée*).
17th century (early).



94. Box for Cakes, and Stand. Black lacquer inlaid with shell (*lac burgantée*).
17th century (late).



95. Box. Black lacquer inlaid with shell (*lac burgauite*). 18th century (early).



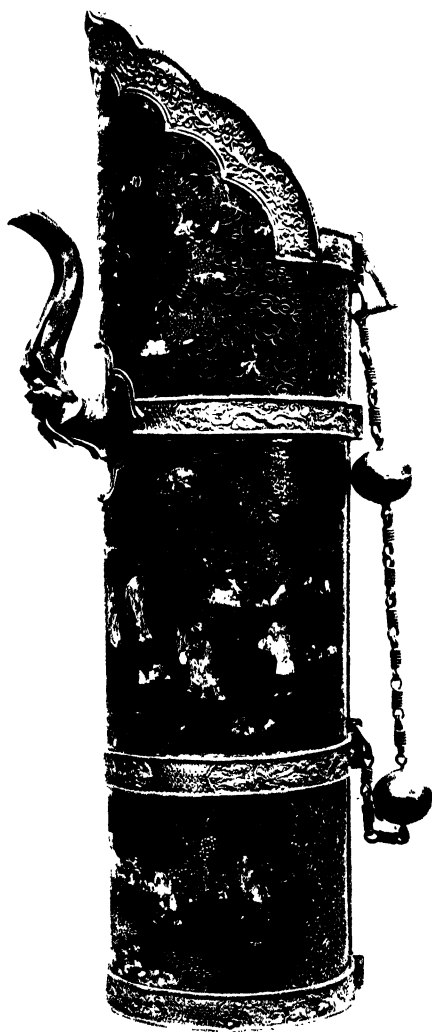
106. Tray. Black lacquer inlaid with shell, gold and silver (*lac burgauite*). 18th century (middle).



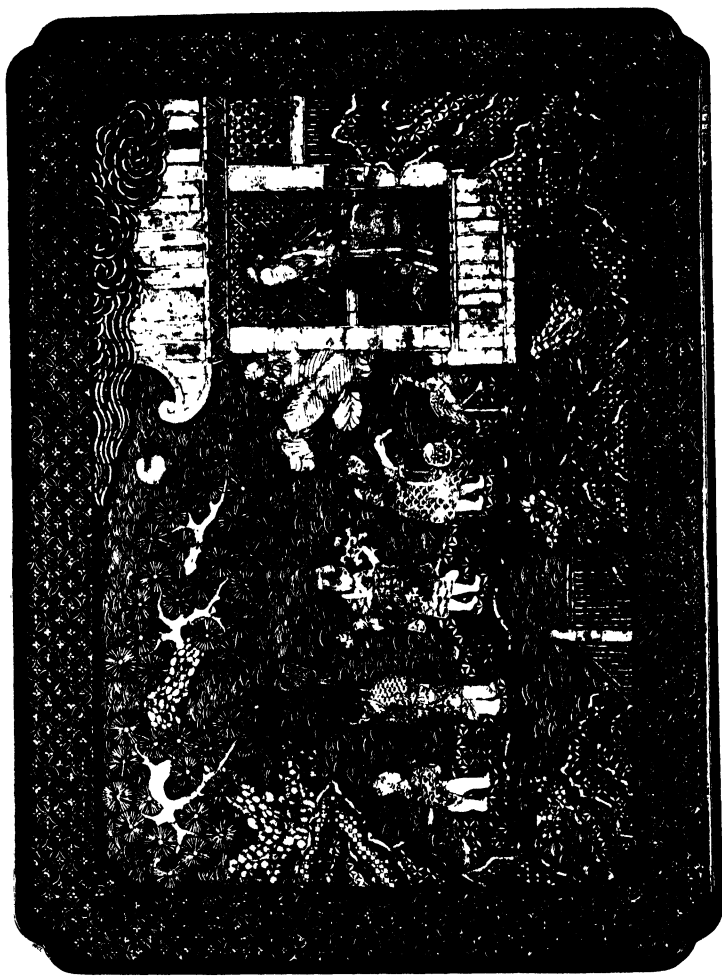
107. Tray. Black lacquer inlaid with shell (*lac burgauite*). 19th century (early).



99. Ewer. Black lacquer on pewter, with shell inlay and encrusted red lacquer, shell, ivory, etc.
16th century (late).



100. Ewer for Temple use. Black lacquer on wood, with inlay of shell, gold and silver (*lac burgautre*).
17th century (early).



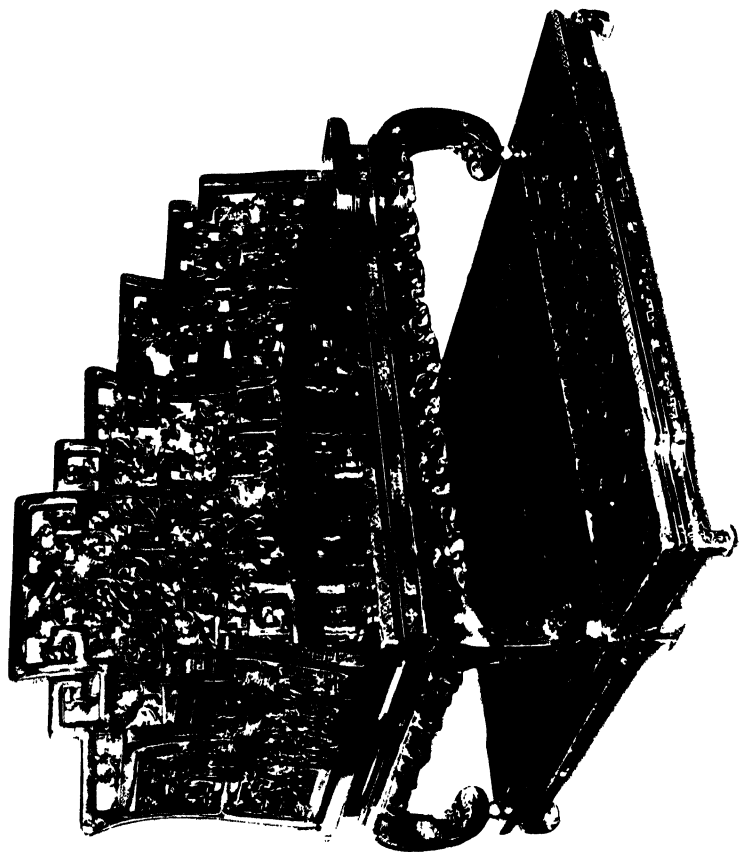
102. Panel. Black lacquer thickly inlaid with shell.
17th century (early).



110. Box. Red lacquer, inlaid and encrusted with shell, and engraved.
19th century (early).



113, 114. Trays. In colours on gold lacquer ground, and on finely woven bamboo.
16th century (late).



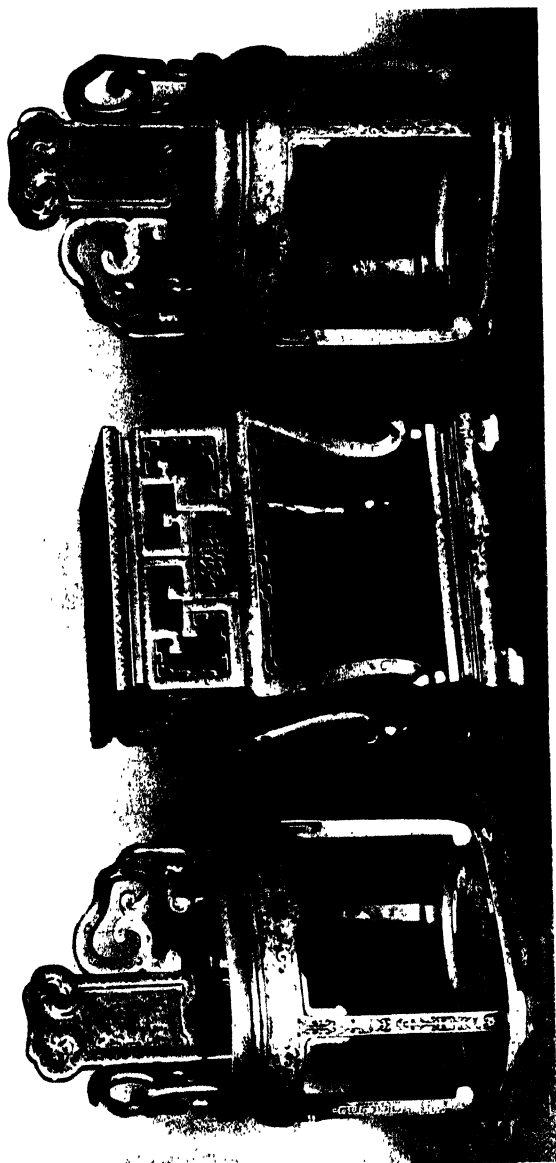
116, Throne. In flat lacquer of various colours on black.
17th century (early).



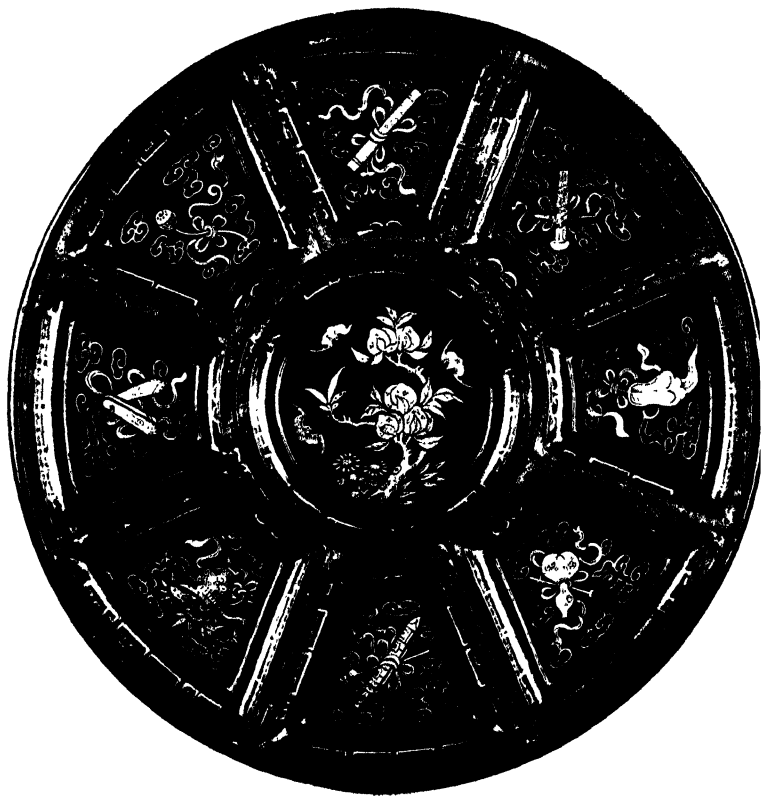
117, 118. Table Screens. In colours on black lacquer ground, inlaid with soap stone and shell.
17th century (middle).



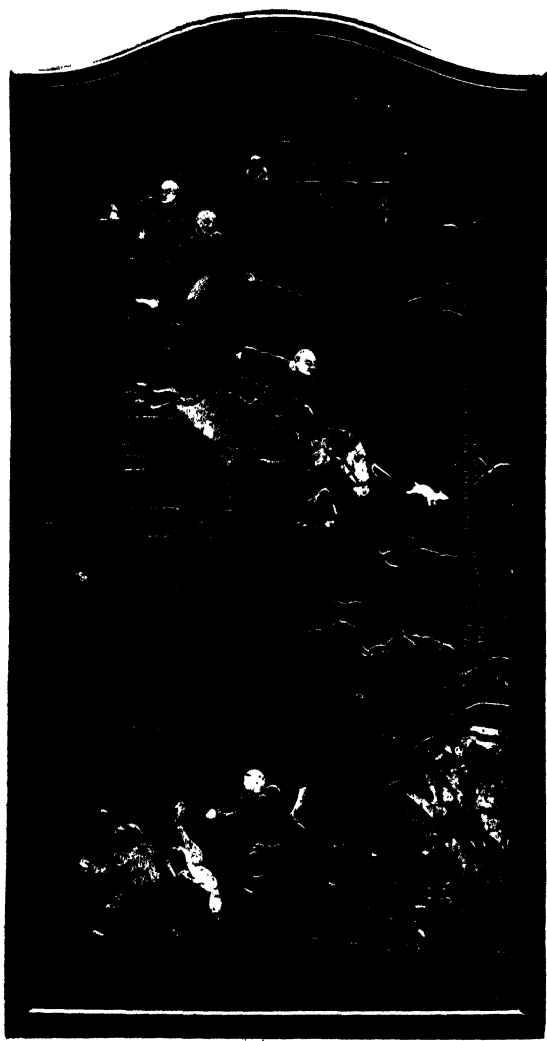
119. Box for toilet use and small boxes fitting inside. In gold on black lacquer.
17th century (middle).



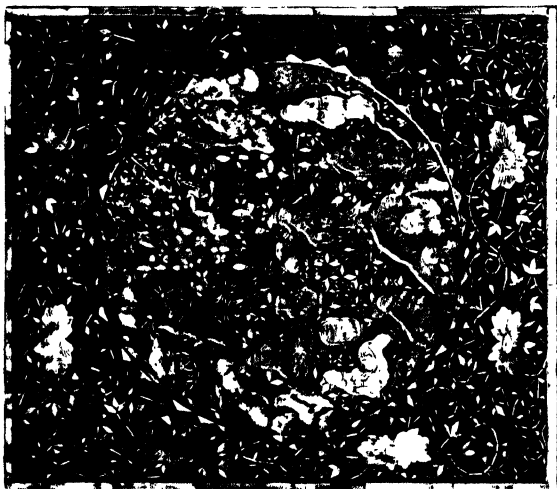
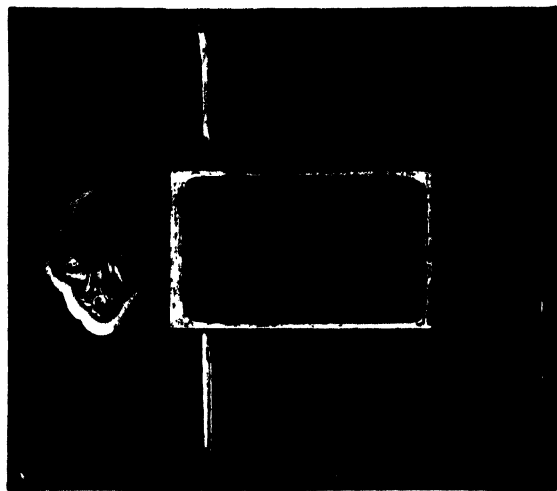
124-126. Table and Chairs. In colours on flat vermillion lacquer.
18th century (middle).



127. Trays (9 in Dish), for sweetmeats. In gold lacquer on deep blue.
18th century (middle).



132. Screen (1 panel). In lacquer of gold, red and other colours, partly in high relief, and encrusted with ivory, shell and hard stones. 17th century (late).



14c. Writing box (cover and interior). In dark and light red lacquer with inlaid shell; interior black. COREAN, 17th century (late).

